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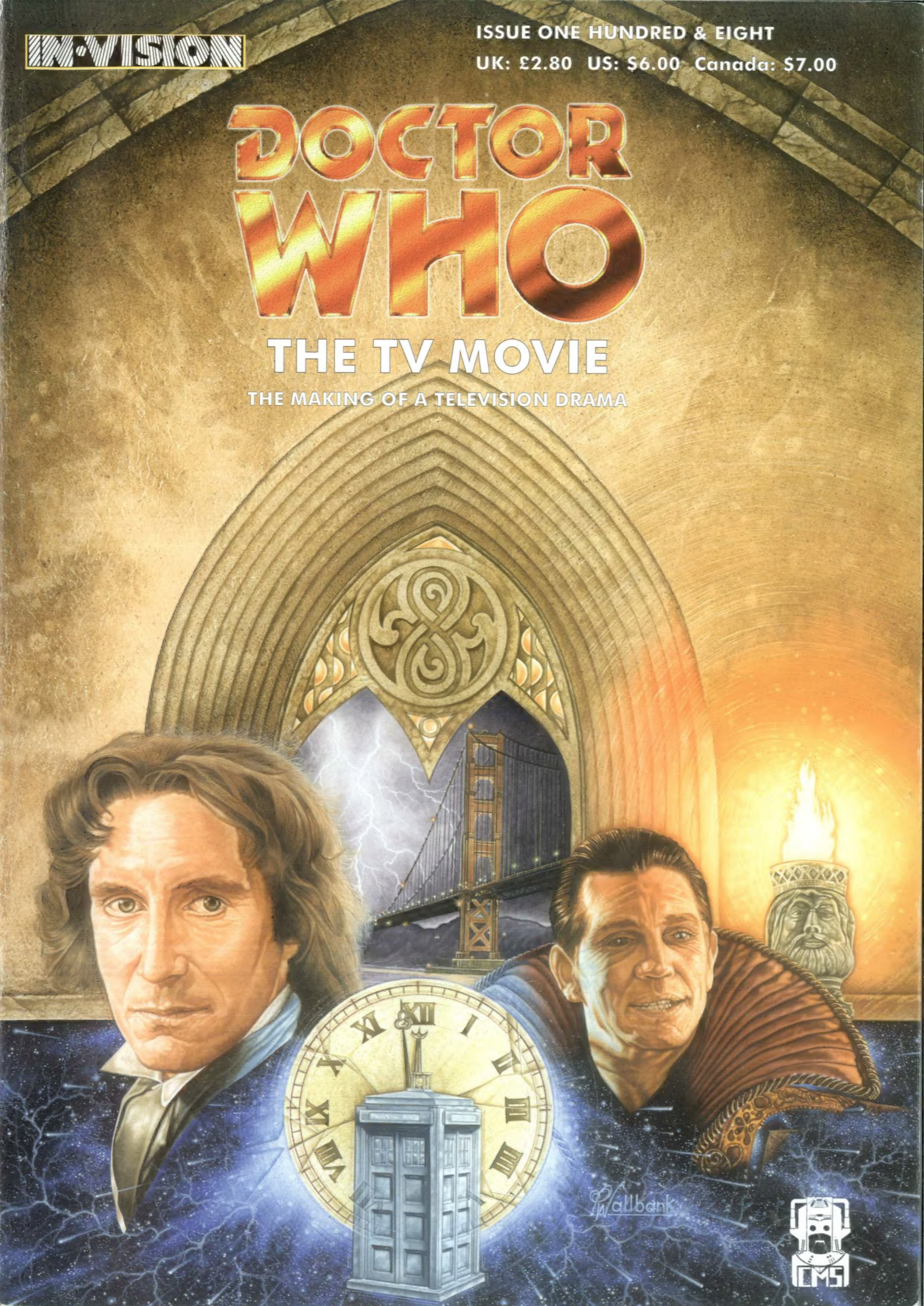
DOCTOR WHO

THE TV MOVIE

THE MAKING OF A TELEVISION DRAMA



Origins

It has been called "The American **Doctor Who**". While that is certainly part of the story, it is not the whole. True, a lion's share of the money came from Universal Television, who produced it, and from the Fox Network, who purchased rights to screen it in the U.S, but there was hefty investment as well from BBC Worldwide that ensured co-control of the project. The script-writer was British, so too was its Director, its principal star, even the man in overall charge, Philip Segal, despite an adopted Californian accent nurtured since his family moved to the States in 1976.

Furthermore, unlike so many attempts to resurrect classic cult-TV shows, like **The Invaders**, **Lost in Space** or, over here, **Randall and Hopkirk** or **The Saint**, the 1996 **Doctor Who** TV movie was a noble attempt to continue the programme rather than go back and 'reinvent it' for the Nineties. It had money, it had superb lighting and photography, but it also had Sylvester McCoy, all the key hallmarks and mythological icons evolved since 1963, and it came with a vision to restore, not just exploit, a show that had declined in the eyes of both the general public and BBC senior management.

The person who made it happen, of course, was Philip Segal, a man who entered the arena in 1989 with three things in his favour. Firstly he was a TV professional: on the one hand a seasoned negotiator, hustler and producer in the Lew Grade mould, on the other, a capable story editor and treatment developer who, from years spent watching networked television as a boy-turned-adult, almost instinctively knew what made TV shows that worked. By his own account, Segal's idol and role model was legendary Hollywood Producer Irwin Allen – that veteran survivor in the world's toughest TV and film marketplace who was at home with shoestring budgets as he was with millions to spend; who turned out as many flops as he did mega-buck successes.

The former home of Philip Segal's grandfather, close to In-Vision's own base...

Segal's second great attribute was tireless energy. Even as a youth he knew he wanted to work in films and television, and he zealously pursued that goal, working long hours to build up credentials, a network of contacts and a sound understanding of how the industry worked. By his thirties he was well into chalking up an impressive list of TV hits onto his CV

His third attribute was a self-confessed passion for **Doctor Who**. If memories shared in his co-authored book *Regeneration* are anything to go by, Philip Segal fell in love with **Doctor Who** right from seeing its first episode, AN UNEARTHLY CHILD. He did this sat with his grandfather at their house in Audley Road, Hendon (three roads over from where the Doctor Who Appreciation Society's Reference Department was first born). That affection kindled and grew stronger as Segal renewed his acquaintance with the programme once it began regularly airing in America during the Eighties.

Like many fans he cherished the programme at its best, but felt it was looking very "run down and tired" towards the end of its life. It was around then that the idea began to form of a **Doctor Who** series made with American money; a show that would combine its traditional strengths – good scripting, sparkling performances and an established powerful format – with the budgeting power that only Hollywood could generate. Segal believed a template of sorts already existed. The 1979 story CITY OF DEATH espoused the look and feel of what he was after: a glossy-looking production that balanced action-adventure, good effects, clever and witty scripting, a stellar cast and **Doctor Who**'s own unique brand of 'magic' in equal abundance. Indeed Segal asked for a professional-grade copy of that story for himself during early discussions and correspondence with the BBC, precisely so that he could enthuse other Hollywood execs with what he had in mind. Even at this stage Segal knew there would be more work to do convincing fellow American TV moguls of his idea's worth than their counterparts in Britain.

First contact was apparently made in July 1989, ironically just as the final all-BBC made **Doctor Who**, GHOST LIGHT, was entering production. At this point Segal's job title was Programme Executive (Drama) for Columbia Television. In effect he was a Script Editor, in charge of developing formats and scripts, sometimes books, into (hopefully) successful TV movies, mini-series or even whole seasons. He had the power to negotiate rights, acquire properties and commission scripts, but no authority to 'green light' a project to begin production.

The BBC were polite enough to Segal and interested in his proposal insofar as it pointed to them being able to farm **Doctor Who**'s production out to an independent, and cease making it as an (expensive) in-house show. A move towards independently made productions was something the BBC was now required to do under the terms of their revised charter from the British Government.

By mid-August 1989 positions on the battlefield for control of **Doctor Who** were already being staked out. BBC Television, represented by Drama Heads Mark Shivas and Peter Cregeen, were keen to remove **Doctor Who** from their budget books but would be happy to consider an independently made series, provided artistic control stayed within the Corporation. Philip Segal, motivated by those encouraging noises from the BBC, was bringing fellow execs at Columbia into the loop, and gaining interest from one of the four broadcasting networks in the States, ABC, towards purchasing a series. Both ABC and Columbia, however, were unlikely to fund a

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Features

4 *The Daltenrey's Movie*
16 *That Was... 1996*
34 *Reviews*
41 *Audience*
43 *Credits and References*

Production

2 *Origins*
6 *Script*
7 *Script-Editing*
10 *Personnel*
11 *Set Design*
14 *Costume*
15 *Make-Up, Visual Effects*
19 *Production Diary*
38 *Post Production*
39 *Music & Sound, Cuts*
40 *Transmission, Trivia & Continuity*

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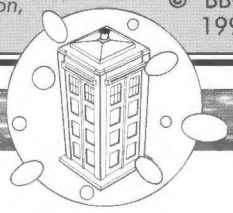


series straight away, and would demand a movie-length pilot first to prove the format.

A TV-movie would require a script, and, since the primary market would be America, Columbia wanted control of script development. This BBC Enterprises, represented by Co-Production head Roger Laughton and incoming Managing Director James Arnold-Baker, opposed for two reasons. Firstly, abandoning script control would only happen at best for a one-off licensed product – like a film – not for an on-going series. Secondly, **Doctor Who**, in its current format had a long track record as a huge money-spinner for the Corporation. No way would Columbia, or any other TV company, be allowed to continue the series with all the radical changes that might be required to suit what were perceived as audience tastes in America.

There was another complication too. A feature-length pilot was a movie by another name. And the BBC had, since 1987, licensed rights for a **Doctor Who** movie to another company, Coast to Coast, latterly Green Light and then Daltenreys. News of another **Doctor Who** movie going into production, albeit one for TV, could trigger litigation if Daltenreys felt their contracted agreement, and hence their earnings potential, was being compromised.

It was Segal who made the first move in October 1989. A story development was pitched at BBC Enterprises, together with a lucrative set of financial proposals and a commitment of interest from the US network, ABC. Key to this working was a signed agreement from the BBC before the 'selling season' closed in mid-November. In the States the 'selling season' is the annual period when all four networks have their cheque books open, commissioning those series and movie proposals from TV production companies that they like the look of.

On 27 October Laughton declined Segal's proposal on behalf of the BBC, partly because the deal included first refusal rights for Columbia to release the movie theatrically, which would have infringed the agreement with Daltenreys, but primarily because they felt the story treatment needed more work. For its part the BBC was in no hurry to remake **Doctor Who**. They had, after all, only recently announced that Season 27 would not be going into production in 1990.

Segal was disappointed but not discouraged. He even briefly dallied with Daltenreys themselves, suggesting a partnership with Columbia whereby their film would be sold to Fox as a TV movie for States-side consumption, acting as a pilot to launch his own proposed series. It would remain as a cinema-released film in the UK and the rest of the world. However, while Daltenreys were interested enough to send him a copy of Johnny Byrne's script, Segal was less interested after he had read it – feeling it lacked the depth and characterisation he wanted.

Curiously, the next move appeared to come from the BBC. In January 1990 Roger Laughton proposed that Segal should meet Verity Lambert as they were keen that Lambert, **Doctor Who**'s original Producer, should represent the BBC's position in future discussions with Columbia and their latest network suitor, CBS. Assuming an amicable hook-up with Cinema Verity, the BBC were happy for Segal to negotiate with CBS for a new **Doctor Who** series for a projected autumn 1991 screening in the UK.

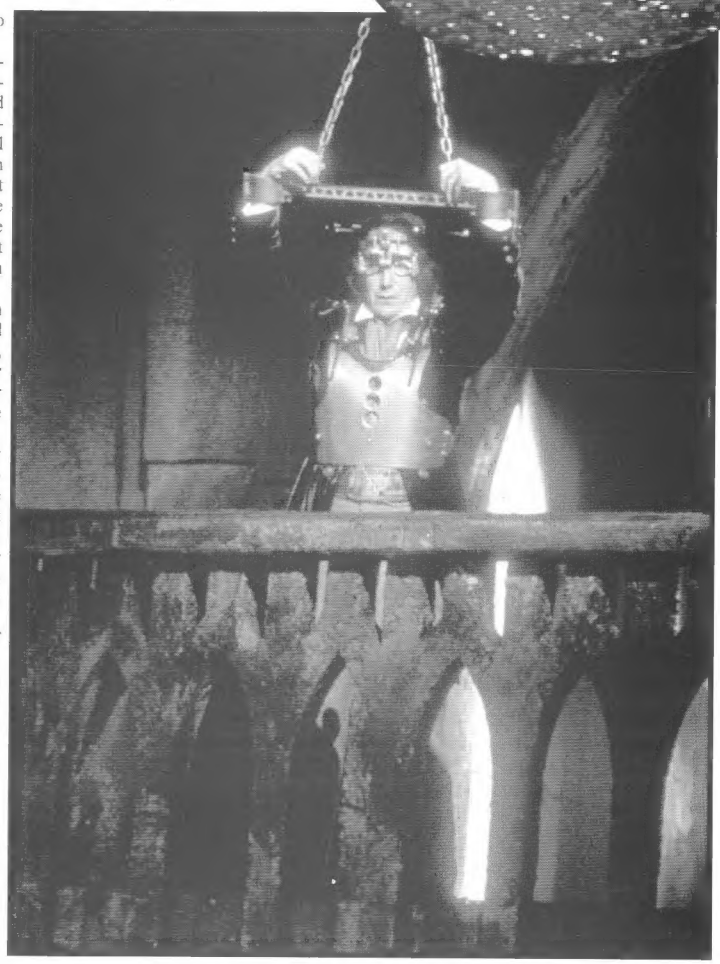
That hook-up never happened. In early 1990 Philip Segal was headhunted by ABC Television to become a Director of Programmes. It was a promotion in terms of responsibility and remuneration, but his role was to develop shows that had already been commissioned, like **thirtySomething** and **Twin Peaks**, not to bring in new properties. His withdrawal from the **Doctor Who** field left the BBC with few other serious partners to entertain. There were rumours of deals with Zenith, Victor Pemberton's company Saffron, even with a company formed by two veteran Who writers, Gerry Davis and Terry Nation. But ultimately no deals were forthcoming, and neither was any film from Daltenreys.

Things went quiet for eighteen months and then Philip Segal got headhunted again – this time by a company with a lot of clout in the film and television business, Steven Spielberg's Amblin Entertainment. He joined the company in June 1991 and was soon embarked on developing new shows for worldwide sales, **Earth 2** and the initially successful **seaQuest DSV**. As part of his new role Segal was expected to meet, greet and give guided set tours to representatives from prospective overseas purchasing companies. Among them were Alan Yentob, Controller BBC2, and one of James Arnold Baker's newly recruited lieutenants at BBC Enterprises (soon to be BBC Worldwide), Tony Greenwood.

Armed again with a remit to develop new TV shows, Segal quickly re-established contact with the BBC about **Doctor Who**, and was pleased to discover no-one else had successfully acquired the TV rights. Once again he began flying the flag for US co-production, but this time on letterheaded paper bearing the Spielberg company name and that emblem of the flying bicycle. Whatever the reality, the view in BBC circles was that Spielberg was interested in the show, and Spielberg implied serious Hollywood money. One of Greenwood's first actions was to sort out precisely what elements of **Doctor Who** the BBC actually owned.

"There is no question of **Doctor Who** being abandoned. It is still an important programme, and when the time is right it shall return. **Doctor Who** is too valuable a property for us to relaunch until we are absolutely confident of it as a major success once again."

BBC Press statement, January 1992



It wasn't very much. They owned the name and the overall format of the series. They owned the TARDIS and its interior concept but not (at that time) the police box shape of the time machine. They owned the concept of companion travellers, of Time Lords, and anything to do with the Master. They owned the likeness of any alien, creature or companion, but not the character ownership rights, which predominantly rested with those writers that had conceived them. And that especially pertained to Daleks, whom Segal was keen to use as a launch 'ker-pow' for his new series.

March 1992 saw relationships cooling a bit with Peter Cregeen writing a letter informing Segal that **Doctor Who** "...needs a while off the air – we may yet make another series in-house". But this may well have just been a bargaining ploy to extract more in the way of money or commitment from 'Amblin'. To an extent it worked too. Philip Segal, feeling he needed an ally, made a friend of Peter Wagg, one-time Producer of **Max Headroom**, and a man who had had brief dealings with the Daltenreys project. James Arnold Baker and Tony Greenwood continued to refine the BBC's position with **Doctor Who**. They agreed a movie deal was not possible unless Daltenreys defaulted on beginning production in January 1993, and they expressed concern that rights to make an animated series of **Doctor Who**'s adventure, nominally allocated in 1991, might come back to haunt them.

1993 proved to be a year of frenetic activity. It began with Daltenreys winning an extension to their contract, and with stacks of correspondence flying across the Atlantic as lawyers representing Amblin and the BBC vied with each other to get the best deals for their clients. The BBC wanted get-out clauses that would limit their financial exposure should Segal, Wagg or Spielberg lose interest in the project. They wanted a non-exclusive arrangement that would leave them free to sell the **Doctor Who** concept to any other interested parties worldwide, and they wanted enormous service fees for any form of consultancy work, such as providing photographs, copies of scripts or viewing prints of old episodes.

Amblin wanted script control, including final sign-off, total distribution rights in Northern America on all series and movie versions produced by the company, and a guarantee that no other versions of **Doctor Who** would enter production. Amblin also insisted that all profits be split three ways between the BBC, themselves and the Hollywood Studio that had created and funded Amblin in the first place, Universal Pictures. That was one iceberg too many for the BBC to sail around. They quickly estimated there would be few profits all round once a fourth partner, in the form of the all-important network distributor, was added into the equation.

The crucible really started to hot up in June 1993. Exasperated by months without agreement on both

The Movi

In 1991, the magazine *DWB* joked that the Do pre-production for four years... and the s consequences that th

sides, the BBC went ahead and announced plans of its own to mark **Doctor Who**'s impending 30th anniversary. There would be a big convention in London, a new serial on BBC Radio, and a one-off special TV drama, *Lost in the Dark Dimension*, commissioned by BBC Enterprises, and starring all of the surviving Doctors. Daltenreys too seemed to be getting their act together, striking a partnership with French-based Lumiere Pictures to fund their long touted **Doctor Who** cinema movie.

Lumiere immediately became alarmed once they learned their movie might not get distribution in the USA. Amblin became alarmed at the idea of BBC Enterprises backing a new **Doctor Who** TV project. And BBC lawyers became alarmed at the prospect of losing a lucrative partnership with Amblin. Somewhere underneath all these legal broadsides the creative trio of Wagg, Greenwood and Segal continued to work on a structure that would pacify one of the major players, Universal. Figuring that the legal wrangling would eventually get sorted they approached Universal's management directly with proposals for a Universal/Amblin production and distributions marriage with BBC Enterprises.

A key concern was BBC Enterprises' plan to fund *Lost in the Dark Dimension*. Having reviewed a draft script Philip Segal voiced grave misgiving that such a programme, budgeted at a mere £80,000, could not help but look cheap and under-resourced irrespective of how clever Director Graeme Harper could be. Worried that such a venture might influence what potential American backers thought about **Doctor Who**, he spoke to Peter Cregeen and Tony Greenwood, asking them to consider if there might be a better way to spend £80,000 to mark the series' 30th anniversary. The end result was a cancelling of *The Dark Dimension* (as it was ultimately titled) and a reinvestment in more retrospective celebratory programmes.

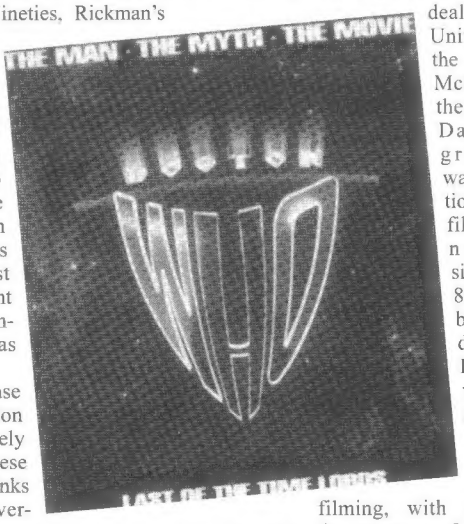
News of an alliance between Amblin and the BBC began to circulate in the British Press from mid-October 1993. Keen to flush out the full story, journalists were charged with printing whatever wild speculation they could tenuously substantiate. Rumours of a jive-talking TARDIS console, of **Knight Rider** star David Hasselhoff playing the Doctor and **Benny Hill Show** girl Louise English as his companion soon began to appear. The BBC, however, refused to be drawn. Not so the case with Lumiere who immediately became alarmed that such a deal would nail any hopes that Daltenreys' **Doctor Who** film could be a financial success. A colder wind began to blow from their direction…

The Universal/BBC deal evolved and concluded in January 1994 was a complex one and much of its detail has not been made public knowledge. Essentially there was a window of opportunity open for BBC Enterprises to become an official distributor of Amblin products world-wide, including the USA. Such a deal would open up many more markets for the BBC, so the earning potential was enormous. But, of course, such an arrangement came with many strings attached by Universal themselves, and one of the biggest strings was Universal insisting that their choice of scriptwriter be assigned to the project in place of Segal's notion to bring Terrance Dicks on board.

With some misgivings Philip Segal acceded to the studio's 'request'. For better or for worse, work on creating a script and the series 'bible' (writer's guide) could begin.

The casting of Paul McGann to play Doctor number eight triggered many sighs of relief. Even before Sylvester McCoy had walked off into the sunset in 1989 rumours of his probable, and big screen based, successor had wavered between the wild and the wildly unlikely. Yet, amid eyebrow-raising speculation over Dudley Moore, David Hasselhoff - even John Cleese - there was one name that did trigger genuine ripples of excitement: film, TV and theatre star Alan Rickman.

Of all the actors touted to be **Doctor Who** of the Nineties, Rickman's name was circulating around both parties interested in big-budget Time Lords, Philip Segal and the consortium widely known as Coast to Coast and Green Light but legally identified as Daltenreys.



In Segal's case the association seems to be purely a case of 'Chinese whispers'; of links formed by over-enthusiastic journalists keen to find a popular and high profile name whose features, set against a **Doctor Who** headline, would help sell more papers.

Rickman's unofficial biographer, Maureen Paton - herself a critic for the *Daily Express* – twice alludes in her book to the actor being in the frame due to an observation that, "… his so-called cold smoulder, his sharp features give him an alien look, despite the lush and passionate lips". But while the allusion is made, Paton is careful to avoid suggesting that Rickman was ever actively in discussions with Segal/Universal, or even Segal/Amblin about playing **Doctor Who**. Indeed she specifically references Rickman's agent as stating the actor "is wary of cutting himself down to size for the small screen; it seems a retrograde step".

That view adds weight to points made in Gary Russell/Philip Segal's book *Regeneration* that Universal contacted Rickman's agent in 1995 precisely to quosh Press speculation that he was considering an approach. Unequivocally they were told Rickman was not interested in playing either the Doctor or the Master, in case it involved a commitment to making a long-running TV series.

But conversely, that very reference to avoiding a long-running TV role seems to be why Rickman's name is more closely allied to the Daltenreys project, who only ever intended to make theatrically released films. And those linkages were only strengthened when Daltenreys went public in 1996 about their perceived poor deal at the hands of the BBC.

Those solids hit the air conditioning on 9 January, almost too coincidentally close to BBC Press releases about the deal with Universal and the casting of McGann. At the heart of Daltenreys' grievances was an assertion that their film project, nurtured since the late 80s, had been shut down by the BBC, at the very moment when they were due to begin filming, with consequent losses to the company of around one million pounds, and projected revenue losses of around thirteen million pounds.

Most national papers carried the story next day, but it was the *Daily Express* that devoted two pages to a saga of how the dream of a British **Doctor Who** film had been scuppered by behind-the-scenes skulduggery, ending in the BBC selling the Time Lord to Hollywood. Yet between all the hyperbole were the bare bones of the Daltenreys' case, and why that case would likely end in court.

Daltenreys, allegedly, comprised a consortium expanded out of the original company, Coast to Coast, that had planned, with BBC approval and a reported £400,000 license, to make a **Doctor Who** cinema film. With costs having risen beyond what the Coast to Coast founders – Producers Peter Litten, George Dugdale and John Humphreys – could afford from their own pockets, they formed Daltenreys with the aim of attracting inward investment from potential shareholders keen to see a return from a successful **Doctor Who** movie. Two such high profile investors were Roxy Music lead signer, Bryan Ferry and John Illsley of Dire Straits.

e That Wasn't

or Who movie might not be released until 2003. It had then been in ga would drag on for several years to come, threatening legal atened Doctor Who's return to the screen....

Initially, Daltenreys told reporters, things went well. A deal was signed with John Keeble, Head of BBC Enterprises, a script was commissioned, and encouraging noises were made by Warner Brothers in America who even suggested Jack Nicholson to play the villain. For the Doctor, Bill Cosby was proposed, then Denholm Elliot, Donald Sutherland and finally Alan Rickman.

However, four years and one million pounds of expenditure later, that all-important signature guaranteeing studio backing was still eluding Coast to Coast/Daltenreys. Extensions to their license were granted by BBC Enterprises, filming schedules were revised into 1994 and, instead of Hollywood, the consortium looked to French company Lumiere for funding. At that point, suggests the *Daily Express* article, a change occurred at the BBC that had major impacts on their project. In 1993 John Keeble retired and BBC Enterprises was restructured as BBC Worldwide, with a remit from John Birt to maximise incomes by exploiting all BBC-owned assets to their fullest. At first Daltenreys were unphased; their license had a year to run, they were confident about production starting in April 1994, they had a new script, interest from Leonard Nimoy in directing, and, to quote the article, "...Rickman was courted to play the Doctor".

Lumiere too were highly supportive. James Graham, a senior vice-president, has gone on record as saying, "We were looking at making three films. We were thinking in terms of something on the scale of **Star Trek**. The budget figure was more than $30 million".

Then rumours began to emerge that the BBC had made a deal with Steven Spielberg to produce **Doctor Who**... In truth it was Philip Segal who secured the deal, reportedly in November 1993, for one or more movie-length **Doctor Who** productions that would be made for television distribution, not the cinema. By the time contracts were signed Universal had become the co-production partner, having acquired the rights and Philip Segal's services from Spielberg's company, Amblin.

At the time of first contact Segal had indeed been a production head at Amblin, but no-one will ever know how many BBC executives saw the bicycle-headed notepaper, thought **E.T**, thought Spielberg, and assumed the man himself was interested in overseeing the future of **Doctor Who**. Discussions in Los Angeles between Segal and BBC1 Controller Alan Yentob led to a meeting with BBC Worldwide boss, Tony Greenwood, and ultimately to a co-production partnership arrangement jointly signed in late 1993.

Daltenreys certainly believed that was the turning point in their fortunes. The Press got wind of the deal, fuelling further speculation. Eric Idle was tipped as Spielberg's choice for the Doctor, with pneumatically-charged Pamela Anderson as his sidekick. Even though much of this was standard journalistic rumour-milling, Lumiere began to get nervous. A successful new TV series could adversely affect returns from a movie that did not star the publicly identified Doctor and, involved or not, Spielberg had powerful lawyers eagerly willing to pounce on any disputed points of property ownership.

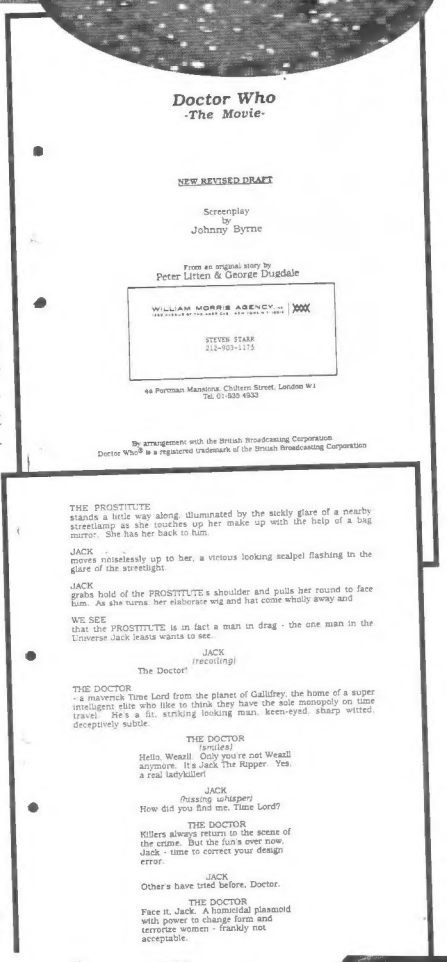
Daltenreys maintain they too felt the heat, mostly by way of stories told to them by friends working inside the BBC. Eventually, as John Humphreys was reported by the *Daily Express*, "It was obvious they wanted us out of the way. We were told one said 'we've got to dump that bunch', meaning us".

The *Express* went on to outline what Humphreys called the killer punch. "On 4 March [1994], a month before the filming deadline, the BBC's senior lawyer Rowan Vevers wrote to the consortium querying its arrangement with Lumiere on what Humphreys maintains was a spurious technicality. It was too much for Lumiere. It had spent over a million pounds but sensed a hostility emanating from the BBC that left only one option. The company withdrew".

A writ against the BBC was eventually issued by Daltenreys' lawyer Stuart Lockyear, in February 1997 and was duly reported in *The Independent*. The text of the article mostly regurgitated what had been said by the *Daily Express* and was headlined with a photograph of Alan Rickman, claiming he, "...was to have starred in [the] **Doctor Who** film".

The BBC's response was also printed. "We will vigorously contest any legal action. They had the rights from us but even with an added period of time could not get the production off the ground. The rights reverted to the BBC".

As accounted by Gary Russell in *Regeneration* a court date was set for October 1998, but passed without any proceedings getting underway. As at the book's publication in 2000 no further action had been taken. As far as Daltenreys, a cinema **Doctor Who** and Alan Rickman's participation were concerned, it indeed seemed as though Christmas had been cancelled.



Doctor Who
-The Movie-

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by
Johnny Byrne

From an original story by
Peter Litten & George Dugdale

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THE PROSTITUTE
stands a little way along, illuminated by the sickly glare of a nearby streetlamp as she touches up her make up with the help of a bag mirror. She has her back to him.

JACK
moves noiselessly up to her, a vicious looking scalpel flashing in the glare of the streetlight.

JACK
grabs hold of the PROSTITUTE's shoulder and pulls her round to face him. As she turns, her elaborate wig and hat come wholly away and

WE SEE
that the PROSTITUTE is in fact a man in drag - the one man in the Universe Jack least wants to see.

JACK
(recoiling)
The Doctor!

THE DOCTOR
- a maverick Time Lord from the planet of Gallifrey, the home of a super intelligent elite who like to think they have the sole monopoly on time travel. He's a fit, striking looking man, keen-eyed, sharp witted, deceptively subtle.

THE DOCTOR
(smiles)
Hello, Weazil. Only you're not Weazil anymore. It's Jack The Ripper. Yes, a real ladykiller!

JACK
(hissing whisper)
How did you find me, Time Lord?

THE DOCTOR
Killers always return to the scene of the crime. But the fun's over now, Jack - time to correct your design error.

JACK
Others have tried before, Doctor.

THE DOCTOR
Face it, Jack. A homicidal plasmoid with power to change form and terrorize women - frankly not acceptable.

Guess Who might cost BBC £14m?

THE BBC is being sued for £14million after allegedly back-tracking on a deal to make a Doctor Who film.

A consortium wanted Alan Rickman to play the Time Lord in a movie to be directed by Leonard Nimoy, Mr Spock in Star Trek.

The group, Daltenreys, claims it negotiated exclusive rights to make a feature film. But when the BBC made its own television movie, the plans were wrecked.

Daltenreys and its backers — including singer Bryan Ferry — issued a writ in the High Court yesterday demanding £1million compensation and £13million for lost potential profits.

It said the BBC had 'blatantly breached its undertakings'.

To raise £440,000 for the rights, the main consortium members — George Dugdale, John Humphreys and Peter Litten — took out second mortgages and used their savings.

Mr Humphreys said: 'We have been ruined by the BBC. They have behaved in a way that even now we find unbelievable.'

Daltenreys signed a deal with the BBC in 1987. 'Things went wrong

By ANNE SHOOTER
Showbusiness Reporter

when the consortium secured a deal with Lumiere Pictures, a company which wanted to put £20million into making movies.

It went to the BBC for final approval but claims it was obstructed by BBC executives.

With only seven days to go before the rights deal expired, Daltenreys heard of the BBC's plan to make its own TV movie.

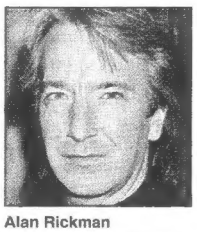
'We were devastated,' said Mr Humphreys. 'It was a bombshell.'

The TV movie was eventually broadcast last May, starring Paul McGann. It was deemed a flop by critics.

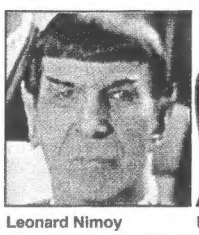
The BBC said it would contest any legal action. The rights had reverted to the BBC because Daltenreys failed to get the film off the ground, it claimed.

It said there were two sets of rights and the feature film and TV movie were completely separate.

● Star Wars — re-released to mark its 20th anniversary — was poised last night to beat ET's £250million record to become the top-grossing movie of all time.

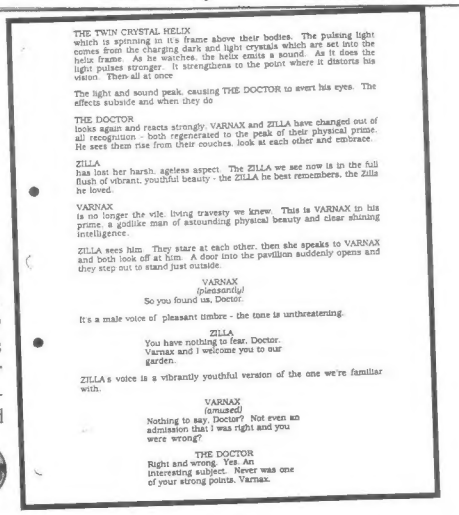


Alan Rickman



Leonard Nimoy

Paul McGann in the BBC film



THE TWIN CRYSTAL HELIX
which is spinning in it's frame above their bodies. The pulsing light comes from the charging dark and light crystals which are set into the helix frame. As he watches, the helix emits a sound. As it does the light pulses stronger. It strengthens to the point where it distorts his vision. Then all at once

The light and sound peak, causing THE DOCTOR to avert his eyes. The effects subside and when they do

THE DOCTOR
looks again and reacts strongly. VARNAX and ZILLA have changed out of all recognition - both regenerated to the peak of their physical prime. He sees them rise from their couches, look at each other and embrace.

ZILLA
has lost her harsh, ageless aspect. The ZILLA we see now is in the full flush of vibrant, youthful beauty - the ZILLA he best remembers, the Zilla he loved.

VARNAX
is no longer the vile, living travesty we knew. This is VARNAX in his prime, a godlike man of astounding physical beauty and clear shining intelligence.

ZILLA sees him. They stare at each other, then she speaks to VARNAX and both look off at him. A door into the pavilion suddenly opens and they step out to stand just outside.

VARNAX
(pleasantly)
So you found us, Doctor.

It's a male voice of pleasant timbre - the tone is unthreatening.

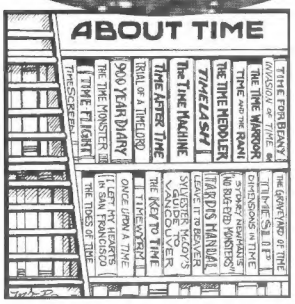
ZILLA
You have nothing to fear, Doctor. Varnax and I welcome you to our garden.

ZILLA's voice is a vibrantly youthful version of the one we're familiar with.

VARNAX
(amused)
Nothing to say, Doctor? Not even an admission that I was right and you were wrong?

THE DOCTOR
Right and wrong. Yes. An interesting subject. Never was one of your strong points, Varnax.

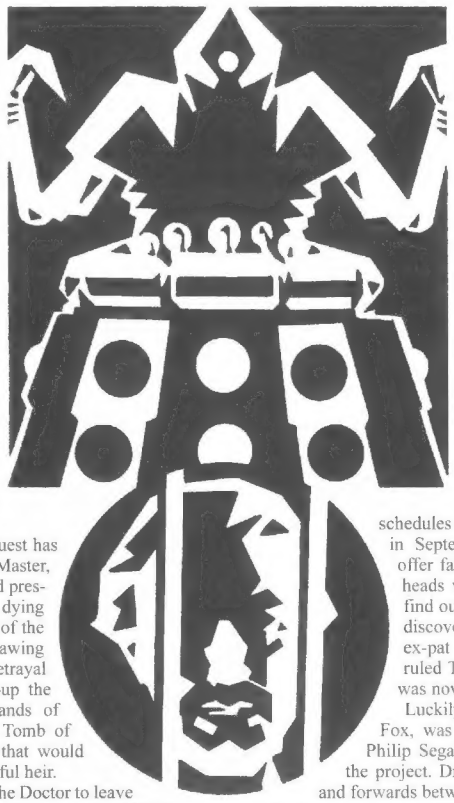
Script



The writer initially assigned in January 1994 to the project was Universal staff writer John Leekley, who had worked closely on the revamp of **Miami Vice** following its less than well received pilot. Leekley's task was twofold. After conducting research into what had gone before, he was to 'wordsmith' a writer's guide for the series based around new concepts he and Segal would work out jointly that would hopefully appeal to future audiences, but more immediately to studio and network chiefs with the power to write cheques. His second task, linked to the first, was to use this 'bible' in the devising of a script for the pilot movie.

Writing in the book *Regeneration* Segal described his working relationship with Leekley as like "having to walk on eggshells". He liked some of the writer's ideas (the Master and the Doctor as half-brothers – which had actually been first mooted by Barry Letts – and of establishing a family for the Doctor) but was quietly wary of others, such as picturing the Time Lord capitol as a largely crystalline city which, he felt, too closely approximated the 1978 Christopher Reeve *Superman* film.

The format that Leekley devised was very closely allied to the treatment he intended developing for the pilot script. It was deliberately centred on the character of the Doctor, the youngest descendant from a long line of Gallifreyan explorers who has been tortured since birth by never having known his father, Ulysses. His father vanished during an expedition to the Blue Planet (Earth) shortly before the Doctor was born, and this is the underlying motive behind the Doctor's restless wanderings.



He is desperate to solve the mystery of his disappearance and is guided on these journeys of self-discovery by the counsel of his grandfather, Lord President Borusa (sometimes spelt Barusa). Borusa's physical body has perished but his spirit lives on in the crystals of the Time Rotor aboard the Doctor's TARDIS. His wisdom is frequently sought by the Doctor during moments of telepathic communion, although there are times when he is equally happy to shun the guidance of his self-appointed mentor.

The Doctor's main rival on this quest has always been his half-brother, the Master, who wrested control of the Time Lord presidency on a pretext during Borusa's dying days. Leekley imagined a reworking of the biblical story of Kane and Abel, drawing inspiration from their tale of trust, betrayal and revenge. After the Master's coup the Doctor fled to the barren outer lands of Gallifrey, where he sought out the Tomb of Rassilon and therein sacred scrolls that would prove the identity of Gallifrey's rightful heir. But the Master pursued him, forcing the Doctor to leave Gallifrey in an old TARDIS machine. Determined to kill him the Master despatches a squadron of Daleks to hunt down his old enemy.

Having Daleks in the pilot was an element insisted upon by the BBC. Daleks had always boosted the ratings of any story in which they appeared, so it made sense including them in a relaunch of the series. Like the TARDIS, however, they were given an updated make-over for their Nineties reappearance.

A key revelation came when the Doctor learns that his father once consorted with an Earth female during his expedition, and that female gave birth to a son, who was later taken back to Gallifrey and given the title "Doctor".

Leekley's 'bible' was richly illustrated throughout by artist Matthew Codd and Richard Lewis, a Production (Set) Designer whom Segal had worked with previously on a series called **The Young Riders**. After setting out his premise for a series opener, Leekley went on to outline several other possible episode themes, all of which were drawn from past **Doctor Who** adventures, but remodelled for a (predominantly) American audience. THE TALONS OF WENG-CHIANG, for example, was relocated to a modern day New York Chinatown. THE SMUGGLERS would be set in 18th century Spain, and EARTHSHOCK's opening episode would be set in Wyoming where Cybs ("slash and burn marauders from the planet Mondas") would be at work assembling a bomb capable of destroying the planet.

Leather-bound copies of the finished tome were assembled for an all-important trip to Britain that Segal, Leekley and Peter Wagg would make in March 1994 to get treatment approval from the BBC, and to start scouting potential actors to play the Doctor. Once treatment approval had been obtained Segal wanted to waste no time in pitching the concept to the four big networks, CBS, NBC, ABC and Fox, and commissioning fourteen more scripts so that sufficient material would be 'in the can' to meet a projected premiere date of 23 November 1994.

The trio arrived at the BBC on Monday 6 March to meet with Tony Greenwood and Alan Yentob, who had recently succeeded Peter Cregeen as Controller of BBC1. They were also introduced to Michael Wearing whom Yentob had assigned to be his Executive Producer on the project, and to Jo Wright, Wearing's deputy, who was presented to Segal as the Drama Serials Producer of **Doctor Who** for the BBC. Segal began to worry about too many cooks… Overall the trip went well with the three American Producers also able to squeeze in some auditions with actors potentially available to play the Doctor, arranged by their nominated casting company, the Hubbards. All of the actors called to audition did so by reading a section of dialogue from Leekley's 'bible' where the Doctor is musing aloud with Napoleon on the eve of Waterloo.

The trio returned to America with relatively few amendments asked for by the BBC, and most of these concerned added blood and gore elements to the way in which Daleks despatched their victims. An electronic zap was apparently too tame for contemporary audiences.

Officially John Leekley began work on his draft story breakdown upon their return. In reality he had been drafting sections of drama and dialogue since August last year. As the summer progressed Leekley continued working and refining his storyline with hefty input and comments from Segal and Wagg. The latter two had more pressing problems on their shoulders; pitching their whole concept of a US-based **Doctor Who** series to executives at the four major networks.

NBC and ABC rejected the treatment outright. They were not unhappy with the concept as such. They simply had all the properties they wanted to develop for 1994/95 already, and did not want to purchase any more.

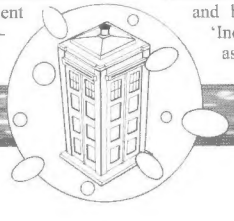
CBS and Fox expressed more interest, with CBS first past the post with an initial offer from their Head of Entertainment, Peter Tortorici of a six-episode commitment. That galvanised Amblin into action and draft schedules were drawn up for shooting to begin in September. However, when a confirmed offer failed to appear both BBC and Amblin heads were spurred into contacting CBS to find out what was going on. Eventually they discovered that the head of CBS, a British ex-pat named Howard Stringer, had overruled Tortorici and cancelled their option. It was now Fox or bust.

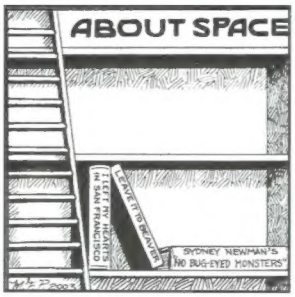
Luckily Robert Greenblatt, Head of Series at Fox, was a friend of both John Leekley and Philip Segal and he genuinely was interested in the project. Drafts of the storyline went backwards and forwards between Amblin, Fox and the BBC, sometimes accompanied by pre-production drawings, audition tapes, CGI effects tests or budget forecasts. Story content was built up or pared down depending on the weather prospects for expenditure, but one new element staryed a firm favourite – a notion that the Doctor should meet his new companion, an American WAC, Lieutenant Lizzie Travis, during the Blitz in 1944 London, and that they would later enjoy a mild romantic liaison.

Sign-off to Leekley's storyline was achieved at last in early August 1994. On Monday 8 August Amblin appointed Llewellyn Wells to be line producer on the series, and he began work planning out logistical overheads like studio booking (Vancouver), location scouting (Utah and Denver, Colorado) and budget breakdowns. John Leekley was formally commissioned to prepare a script for the pilot, and the BBC were advised via regular confraphone meetings that all was going well.

There were tweaks to the script along the road. Principally the BBC wanted to maintain the Daleks as mechanical, robot-like monsters rather than the armoured spider-like creatures that Segal's team favoured. Wells too forced a significant change when he informed the group that the pilot's budget would not run to a location shoot for the Blitz scenes, even if Salt Lake City could be used to double for London. By mid-September a fourth version of the so-called 'first draft' had been prepared and this was the version submitted to Robert Greenblatt at Fox, and to Steven Spielberg, who was in the latter stages of editing *Schindler's List*.

Greenblatt loved the treatment. Spielberg did not! Spielberg's feedback was that the script was too familiar, lacked humour and borrowed too many source ideas from his own 'Indiana Jones' property. He was no longer willing to be associated with the project.





Script-Editing

The loss of Spielberg's patronage was a devastating blow to Segal as its repercussions would be felt throughout Hollywood, if only through rumour and association. It took him several days just to summon up courage to call Tony Greenwood at the BBC and break the news to him. However, Greenwood proved a staunch ally and was able to persuade his fellow BBC stakeholders that Spielberg's withdrawal was not a showstopper. The BBC would remain committed to the project as they felt a strong commercial relationship with Universal was still in place. The next moves, though, would still come from Segal's camp.

Reluctantly one of those moves was releasing John Leekley from any further involvement with the project. It was not an altogether amicable separation and Leekley pressed a case with the US Screenwriters' Guild to retain a credit (and hence a fee) as deviser of the **Doctor Who** format irrespective of whoever was involved in future iterations of it. Segal had no other option but to contest this view, arguing that **Doctor Who**'s 30 year established history vastly outweighed such a claim. Fortunately the verdict found in Segal's favour. Nevertheless the project was still effectively without a script and was thousands of dollars out of pocket. At the very earliest production could not begin until February 1995.

Universal, in the form of studio executive Bill Hamm, appointed another staff member to the project, Robert deLaurentis, a writer/Producer who came with credits that included **St Elsewhere**, **Alfred Hitchcock Presents** and Dudley Moore's movie *Unfaithfully Yours*. DeLaurentis took away Leekley's script in early October, charged with a brief to deliver a revised storyline within a week and a workable pilot script within six weeks.

His notes from a weekend spent reading the 'bible' and the script were radical to say the least. His overall verdict on Leekley's efforts were "earnest, solemn and derivative" and missing a crucial ingredient of "fun". By way of remedy he proposed a realignment of the key characters. The Doctor would become far more quirky and whimsical ("Tom Hanks with a [Sherlock] Holmesian quality"). Borusa, by being so wise and so profound, risked parallels with the Doctor's father and hence he should be allowed to die early on in the story. DeLaurentis liked the Master but felt he should be even more a charming but devious manipulator with a talent for filleting out his enemies' weaknesses. Lizzie he thought was too arcane. He advocated she should be a girl ahead of her time – smart, sassy and streetwise – and that if she had to leave the Doctor at the end of the pilot there should be more of a noble and uplifting 'Casablanca' like poignancy to their parting.

And he wanted the Doctor to have a comic sidekick in the form of a bulldog named Winston. The former pet of Lizzie's would be found by the Doctor to be still aboard the TARDIS at the end of the adventure.

The majority of deLaurentis' propositions stemmed for knowing how TV dramas worked for American audiences. Big bang openings worked, so a teaser where the Doctor narrowly escapes death as the Daleks invaded Gallifrey, was a key part of act one. Borusa's seizure on believing the Doctor has been killed causes his own death and the power struggle between the Doctor and the Master. His deathbed revelation that the Doctor's father is alive sends him scurrying to London in 1944, where he picks up Lizzie and Winston, and then to America, 1994 and a confrontation with a pursuit party of Daleks, led by the Master. The Doctor's father is found and kidnapped by the Master, leading to a major showdown on Skaro where the Doctor is able to rescue his father and defeat his opponents "without resorting to force". His father is returned to Gallifrey as its new President, but the Doctor must set out to track down the Master who has escaped into "…the Great Time Corridor".

Philip Segal had no option but to pay lip service to this incarnation of the script. Still contrite from having spent so much studio money with little to show for it, he could not challenge Universal's cost effective appointment of an in-house writer by arguing for a freelancer. But his heart was not in the venture despite numerous and lengthy script meetings with deLaurentis. Deep down he felt sure that even if Fox and Universal approved the final product, the BBC would apply its veto.

October gave way to November and to the US holiday season. Enthusiasm from above seemed to be cooling as well, especially as senior executive's mailboxes at Fox, Amblin and Universal were regularly getting bombarded with letters from fans seeking clarification about the series' future. Mailbags particularly bulged whenever the British tabloid Press articles pumped out the latest identity of the actor supposedly booked to play the Doctor.

The BBC kept up pressure too. Tony Greenwood and Michael Wearing expressed concern that the Daleks

seemed to be getting increasingly marginalised as rewrites progressed, and they put their foot down on the dog being named Winston. Sherman was adopted instead.

The walls finally tumbled in mid-January 1995. Daltenreys, frustrated by Lumiere's decision to pull out of their partnership, began sending legal correspondence to Amblin and Fox outlining their grievances. Spielberg took a backseat with Universal to concentrate on relaunching his new studios that would supply features and movies to ABC, under a new name, Dreamworks SKG. And Fox told Segal they were not prepared to back a script from Robert deLaurentis. Ironically they briefly wondered about reviving John Leekley's treatment…

Segal consoled himself by accepting an invitation to the Gallifrey One convention in Los Angeles on 25 February. As well as displaying much of the production art and CGI test footage that had been commissioned to date, the Producer outlined the key values he intended to fight for on the movie. The Doctor would be played by a British actor. The TARDIS would remain as a police box. He wanted a variation of the logo and title sequence used throughout most of the Tom Baker, and he wanted an orchestral arrangement of Ron Grainer's definitive **Doctor Who** theme. The Daleks and the Master would return and he very much hoped to arrange some location shooting in London with a role for UNIT either in the pilot or in subsequent episodes.

More fancifully Segal dreamed of a day when a huge banner would appear around the rotunda of Television Centre proclaiming, "**Doctor Who** is back… and it's about time", a strapline he and Leekley had devised during early scripting.

All he now needed was a writer.

Salvation of sorts came in April when the head of Universal's Made-for-Television Department, Trevor Walton, got to hear about the company's plan to relaunch **Doctor Who**. Walton was British with a good understanding of the programme. Almost straightaway he offered Segal and Wagg a two-hour movie slot (90-minutes excluding commercials) and was later able to suggest a writer in the form of another ex-pat Brit, Matthew Jacobs.

Matthew was the son of actor Anthony Jacobs, who had played Doc Holliday in the 1966 Hartnell story, THE GUNFIGHTERS. A graduate of the National Film School's writing course, Jacobs the younger penned a play called *Smart Money* in 1986 that was subsequently purchased and recorded by the BBC. He followed that up with another hit play, *Hallelujah Anyhow*, before acquiring an agent in America. This led to writing commissions for **The Ruth Rendell Mysteries** and latterly to **The Young Indiana Jones Chronicles**. Success in America persuaded Jacobs and his family to move to California in the early Nineties. A notable hit for him was a movie-length adaptation of *Marianne Dreams* by Catherine Storr, which was filmed as *Paperhouse*.

With Amblin off the battlefield, Segal's big task now was to convince the BBC of the merits behind this change of plan. No longer would they be making a guaranteed season of **Doctor Who** adventures, but a single movie which, if it got good ratings in the States, would pave the way for either further movies or a series. But the BBC, as ever, could not agree on anything.

BBC1, championed by Alan Yentob, Michael Wearing and Jo Wright, still felt this revised scheme offered benefits. The BBC's commercial arm held other views. In the Spring of 1994 BBC Enterprises was restructured as BBC Worldwide and told to maximise all of its earning potential. Tony Greenwood lost a lot of his decision-making clout and gained a new boss in the form of Juliet Grimm. Bluntly she informed Segal that as the product was now a film, not a series, and that as no finance deal had been signed for a film, BBC Worldwide did not feel obliged to honour any previously stated commitments. A bigger stake of the proceeds was needed, and part of that would have to come from BBC Television, whom she believed ought to pay more for rights to transmit any movie that was made.

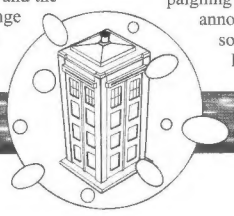
There were no objections by either BBC faction to Matthew Jacobs writing a script, and he joined the project from 5 May 1994. An early task was to come to grips with the demographics of the audience split that Fox's 'Movie of the Week' tended to attract. Predominantly it was made up of young urban black males and females and a broad racial and geographical mix of senior citizens. Ratings analysts at Fox were concerned that a lot of the mythical elements in Leekley's script, and its reliance on esoteric monsters like Daleks and Cybermen, would not strike any chords with their core audience. It was important that the main setting should be a contemporary American city, with at least one central figure from a background sympathetic to their viewers.

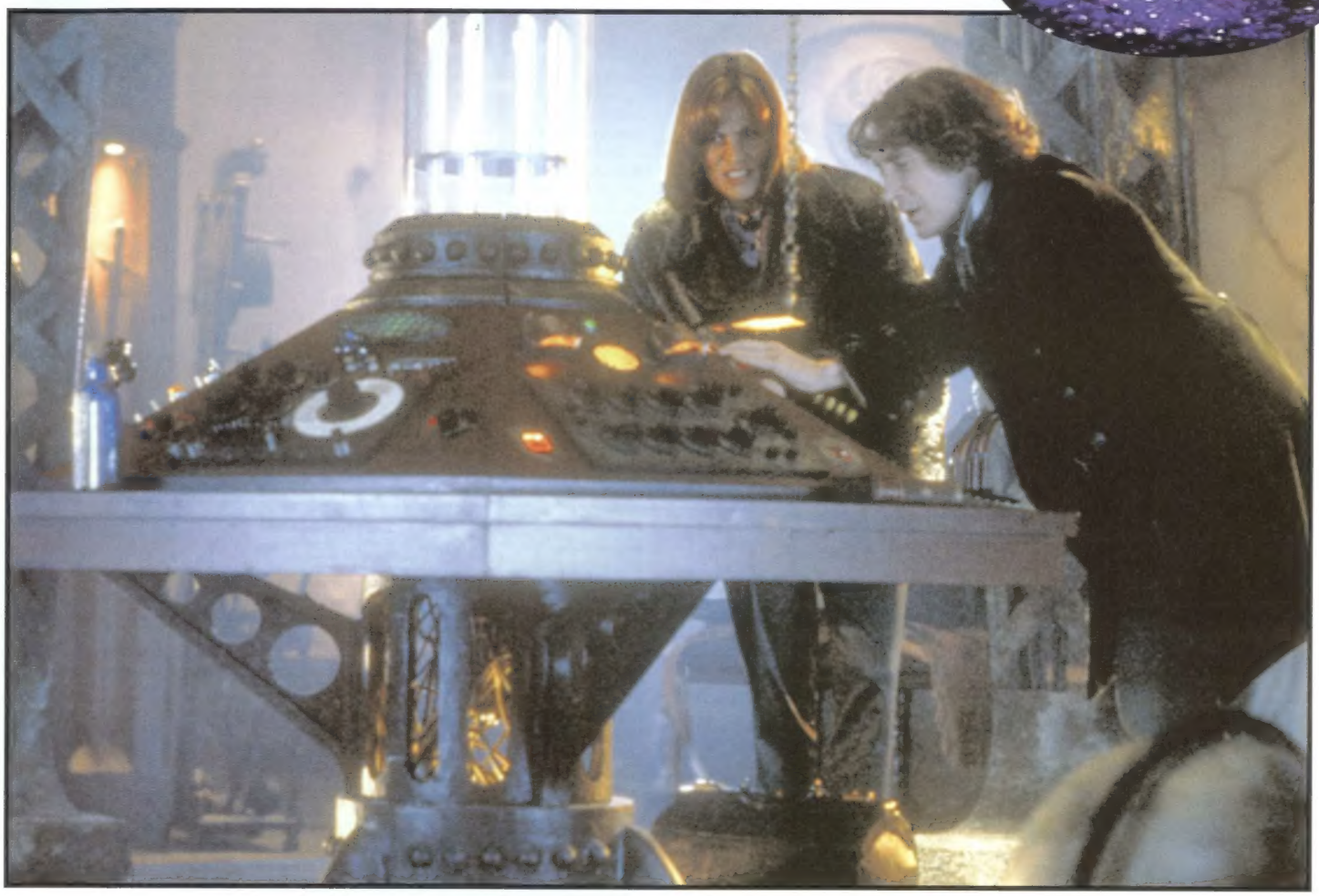
That character became Jack, a down-at-heel urban survivor whom Jacobs, at one point, suggested would be seen as living in an abandoned water-tower. Jack's racial background was kept vague for a long while as much would depend on the city chosen to be the movie's prime location. Jacobs later remembered imagining Jack initially as black, and as fulfilling the 'everyman' roles (the central, normal person around whom fantastic events would unfold), but when San Fransisco was confirmed, it made natural sense to transmute him into a Chinese youth. Chang Lee was born.

Jacobs took very little from either the Leekley or the deLaurentis scripts, and cut back substantially on any major role for the Daleks. His quantum shift was to move away from writing an origin story for the 'American **Doctor Who**', and towards a link-up with the last series made by the BBC. He spoke to Segal and Wagg about a regeneration role for Sylvester McCoy and found that both were very keen on the idea.

Jacobs' draft story ideas were sketched down in a document dated 19 May 1995, titled '**Doctor Who** – Very Rough Outline Notes'. Gone was the Doctor's father, Borusa, civil war on Gallifrey, WWII American WACs and dogs named Winston or Sheridan. Restored was that ages-old enmity between the Doctor and the Master, and by way of female companionship he proposed a Puccini-loving medical surgeon, Doctor Grace Kelly (named after the royally betrothed American actress). One element of continuity that Jacobs picked upon was the Master's need to find a new, permanent body for himself now that all his regenerations have been used up. He conceived a shape-shifting snake creature into which he could hide his essence until the Master's DNA could be transferred to a new host. The paramedic subsequently overwhelmed by this alien host Jacobs named Bruce, after Bruce Willis, picturing him as a shrewd, hard-nosed character, the diametric opposite of the Doctor's more innocuous character.

A complete storyline was available by 18 July, ready for approval by all interested parties. But on the eve of renewed campaigning a blow to Segal's morale came when Peter Wagg announced he was planning to move back to the UK and so would have to wind down his involvement with the **Doctor Who** project. Wagg had been the calm to





Segal's fire and without him Segal worried that his volatile temperament might earn him more enemies than friends.

Jacobs' proposal for a seven-act movie contained most of the elements that would ultimately get filmed. There was, however, a lengthy, almost dream-like, finale in acts six and seven where the Master is pursued through the Eye of Harmony by the Doctor and Lee (first name, Sam in this first draft). The Master has unleashed the power of the eye, turning it into a beacon whose light shines from the TARDIS, drawing others towards the ship where the Master, resembling a mythological snake god, will consume their life-forces. He and the Doctor's final confrontation takes place on a surreal countryside landscape, described as "reminiscent of Powell/Pressburger's *A Matter of Life and Death*" where the Doctor sees images of his mother, her death, and of himself as a little boy. The Doctor's own innate goodness defies the powers of darkness represented by the Master, and his shadow is consequently removed from the landscape. The Doctor has won without resorting to force.

Comments on Jacobs' ideas, coming back from Fox, Universal and the BBC, indicated that things were, at last, beginning to look positive again. But in mid-September Segal was asked to consider his own future. Amblin was mutating into Dreamworks and acquired properties like **Doctor Who** were not going to be part of its new profile. Wedded to his project Segal did not want to let it go, and agreed to retire from Amblin. Along with Gregg Fienberg, a one-time Producer on **Twin Peaks**, Segal rented an office in the Paramount studio complex in Los Angeles and founded the company Lakeside Entertainment. By way of a parting gift Steven Spielberg allowed Segal to take the **Doctor Who** property with him free of charge, leaving one less player in the arena.

With one less investor-cum-stakeholder a budget split for the movie began to take shape. After some tough negotiating a budget ceiling of $5 million was set, split between Universal and BBC Worldwide. Universal would recoup their stake by charging Fox at least £2.5 million for the broadcast rights in North America, and Fox would recoup by selling advertising time. BBC Worldwide would charge BBC Television $300,000 for a single screening of the movie on BBC1, and see further returns on their investment by holding onto most of the merchandise rights, and all rights to sell the video in regions other than the USA. BBC Worldwide intended that the video should be on sale for at least six months before it received a UK transmission premiere.

Sylvester McCoy was contracted to the movie even before its title star was cast, but this assured Matthew Jacobs that he could nail down the movie's opening as

far as the regeneration. The Daleks were a bit more problematic. Segal remembers a fee of $20,000 being paid to Terry Nation (via his agent, Roger Hancock) just for their name alone to be used in the story. He wanted to see Daleks in the opening scenes, but the fees being demanded by Hancock rendered this untenable to Fox, so the writer was instructed merely to mention them. They and Universal wanted to get some mileage for their $20k…

Rewrites continued into the autumn and winter months. Grace Kelly became Grace Holloway to avert any legal complications, the Master snake-god appearances were deleted to save on make-up/CGI costs, and sequences of the CGI snake were pruned back, again to make budget savings. Writing in his memoirs Segal is adamant there was no actual moment when the movie was official 'green lighted', rather an escalating series of events and meetings that hinted he could start spending budget money again.

At one of these meetings Segal learned he was being given a new boss in the form of Executive Producer, Alex Beaton. Beaton was a Universal appointee, mandated by the studio to keep and eye on spending and to counter Segal's relative inexperience in this area. At first Segal raised the "too many cooks…" argument with whichever of his backers would listen, but gradually he was reassured that he would remain in overall creative charge of the movie.

On Monday 27 November a **Doctor Who** Production Office was formally opened at the movie's nominated base of operations, 8651 Eastlake Drive, Burnaby near Vancouver in Canada, part of the New Westminster studio estate that had originally been established by an aircraft manufacturing company. After more than five years in the wilderness, **Doctor Who** finally had a new home.

Personnel

Organisationally American production and crew structures are vastly different to the set-up familiar to generations of British fans. That is mostly because American TV programmes tend to mirror the production hierarchies used in the theatrical movie business.

Philip Segal's credit on the movie was that of Executive Producer. Like John Nathan-Turner, or any of his predecessors, he was in overall charge of the programme, both artistically and in terms of managing the process of transferring a script into a finished product. He held control of the budget and pretty much had the power to hire and fire anyone on the cast and crew side. He was, however, responsible to studio heads at Universal TV, primarily to Bill Hamm and Tom Thayer who financed and authorised payments to Lakeside Entertainment from the $5 million budget established for the project jointly between Universal, Fox and the BBC.

The programme's other Executive Producer was Alex Beaton, a staff member at Universal whose experience of the studio system gave him a strong say in the logistical planning needed to bring the show onto the air. However, he had little to do with the script and creative side, leaving that to Segal, except where changes to the script were 'requested' at senior level by Universal.

There was no Script-Editor on the show as Segal held this job-role too. He worked closely with Matthew Jacobs on any rewrites although, as in England, once an approved (and paid for) draft was available, the writer took more of a back-seat – performing rewrites to order rather than adding any further creative input.

Jo Wright's credit as Executive Producer meant that she had script approval, major cast approval and sign-off to certain creative and production decisions. On the BBC's behalf she was responsible for maintaining overall integrity of the '**Doctor Who** Brand'. Design drawings for the new Daleks or the interior of the TARDIS, for example, needed her signature.

Universal's Peter V Ware was the show's actual Producer. The nearest equivalent job titles at the BBC would be a combination of Production Unit Manager and Production Associate. His task was to look after the logistics of the show's infrastructure – anything from negotiating hire of the sound stages, to booking casting sessions, planning locations shoots, hiring technical and creative teams, even arguing with temperamental artists' agents. A sound understanding of the money side of the operation was imperative.

One member of the team whose role was identical on both sides of the Atlantic was the Director – the person supervising every second of what would be captured on tape or film, and the person artistically responsible for editing it into a finished movie.

Right from the outset the BBC put heavy pressure onto Segal, insisting that he hired a British Director. Luckily Segal agreed with the idea, secretly feeling that an American Director might not capture the subtler elements of **Doctor Who**'s magic. Trevor Walton was similarly of this opinion and Segal recalls the day he and Alex Beaton went into Fox to sound out his views on their selection.

"…We whittled them down to three and checked interest and availability. Once we had achieved that, we decided who were our first, second and third choices. With all that information we marched into the network, put on a brave face and stood ready to defend our decision. In this case, we didn't have to. Trevor heard the first name on the list, Geoff Sax, and said, "Fine. Hire him". Alex and I looked at each other, smiled and left. That was the shortest meeting in network history – all of about one minute. That gives you an idea of the arbitrary nature of it all."

Philip Segal, Regeneration, 2000

In truth Philip Segal's first choice had been plays and serial Director Stuart Gillard, but a new list of possibles was drawn up once Gillard confirmed he was not available. Geoffrey Sax, however, came with a few **Doctor Who** credits that even Segal had been unaware of.

As a staff Director with LWT in the mid-Seventies he was assigned to a **Monty Python**-like late evening, sketch comedy series called **End of Part One.** One edition, broadcast in autumn 1978, contained a five-minute spoof of **Doctor Who**, directed by Sax, titled *Doctor Eyes*. That starred Fred Harris as a bulging-eyed Tom Baker, Sue Holderness in Romana-style gown and boa as Gloria, plus an assortment of dustbin monsters and a "cheap tin thing that looks like a dog".

Sax's big foray into comedy came a few years later when Laurence Marks and Maurice Gran launched their Thatcher era satire, **The New Statesman**, starring Rik Mayall and David Troughton. Sax and fellow **Doctor Who** luminary Graeme Harper directed a clutch of episodes that went on to win both Emmy and BAFTA awards. Sax moved into drama in the Nineties, helming noteable episodes of **Bergerac** and **Lovejoy** for the BBC, and Verity Lambert's popular comedy-thriller, **Sleepers**. The second of these marked his first work with Jo Wright who was its Producer.

In 1986 Sax picked up a Gold Award for Cinematography at the New York Film and TV Festival for his work directing the documentary *A Little Bit of Magic Realised*, about the life of William Fox Talbot. That brought him to the attention of American media moguls, and after further success with *Framed*, a 1992 co-production of a Lynda La Plant thriller, he directed Tom Selleck in a 1995 American TV movie, *Broken Trust.*

Long before Sax joined **Doctor Who** in October 1995 – enticed by the almost unique offer of a 30-day production schedule – most of the production's creative team were already at work, and had been since September. Segal might not have had a finished script at that point, but he had Walton's agreement that a TV movie would be made, so some aspects of construction could begin.

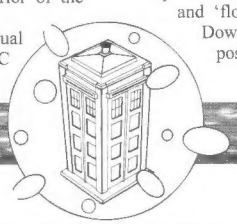
Senior in rank was Production Designer, Richard Hudolin. More senior than a BBC Set Designer, a Production Designer controls the overall look of a programme, handling the creation of sets, what any effects footage will look like, dressing exterior locations and, most importantly, supervising lighting. One of Hudolin's earliest decisions was deciding on the 'look' of the movie, with its accent on blue and gold lighting gels throughout. Supporting the Designer is the Art Director whose team of assistants, storyboard artists and drafts-people map out the movie, scene by scene, sometimes shot by shot after consultation with the Director.

The third crucial player for 'look and feel' is the Director of Photography, who likewise has a strong input into all aspects of lighting as well as responsibility for all camera set-ups and physical shooting.

For a complex TV movie like **Doctor Who**, two camera teams would operate, Principal photography, involving the main speaking cast, would be run by Geoffrey Sax, supported for nearly every shot by the Production Designer and the Director of Photography. A second unit, helmed by Peter Ware, would shoot everything that did not require main artists to deliver performances. Long shots, establishing shots, effects and action footage, all would be supervised by Ware and carried out by his team of Assistant Directors.

Costume and Make-up utilised Designers from Vancouver, the one exception being Los Angeles Make-up Specialist, James Ryder, who was flown up purely to look after Eric Roberts' features.

Special Effects saw a stronger demarcation between mechanical and 'floor' effects, supervised by Effects Producer Tony Dow, and Visual Effects that would largely be done in post-production. Advancements in Computer Generated



Imagery (CGI) required that a separate company handle all of this work: the nominated specialists being 'Northwest Imaging and FX'.

One significant departure from UK productions was the involvement of Casting Directors, both in London, Los Angeles and Vancouver. Their participation ensured that even A-rank actors showed some interest in the production.

Casting Directors are some of the most powerful and influential people in the movie and TV industry. They are the people that major Producers, studios and networks talk to when the hunt is on for names to appear in productions with, sometimes, stellar budgets. Actors do not turn down invitations to meet or talk with Casting Directors as they are people who can make or break their careers. So when, in February 1994, Amblin charged their London casting agents, John and Ros Hubbard, to begin trawling for British acting 'names' it was not surprising that high calibre responses came back.

Few actors rejected the role flat, though Michael Palin was one who did. Most of those disinclined to take on the mantle, such as Billy Connolly, Timothy Dalton and Ben Kingsley, made the right encouraging noises at first, but subsequently relayed, through their agents, that they had other deals, appointments or engagements that "regretfully" meant they would not be available.

Others were interested and during the course of 1994 and 1995 many dropped in at the Hubbards' audition suite or at Spotlight's own casting rooms in central London to record test pieces. Usually their lines were from the Doctor/Napoleon dialogue John Leekley had penned for the 'bible'. Tapes of these audition pieces were subsequently sent to Segal and Wagg in the States.

A full run-down of all those who did test, or met informally with the Producers, appears both in the book *Regeneration* and the ***Doctor Who*** *Magazine Complete Eighth Doctor* Special Edition, but names such as Eric Idle, Alan Rickman and Michael Crawford were more than just baseless tabloid speculation. Front runners for a long while were Liam Cunningham and Robert Lindsay.

Paul McGann's name was first seriously discussed around August 1994, though his younger brother, Mark, had auditioned for the part five months earlier. The elder McGann was popular on both sides of the Atlantic. Philip Segal was recommended to watch his performance in the movie *Dealers*, opposite Rebecca DeMornay, and instantly decided he was a strong contender. Jo Wright knew him from his powerful lead part in **The Monocled Mutineer**, and even Sylvester McCoy was proud to call him a friend.

Serious discussions with McGann took place during summer 1995, by which time Segal knew him to be the front runner, and said as much to the not exactly over-eager actor. Inevitably, late (and lack of) decision making by Fox and Universal muddied waters for a time. Fox especially wanted to see a wider list of choices, which led to some last minute fishing for other possible candidates. For a time a young English actor, living in Los Angeles, named Harry Van Gorkum was heavily promoted to the network, but in later interviews Segal claimed this was a deliberate ploy to off-balance Fox and get them to recognise McGann's credentials. Such delays irritated McGann's agent (Janet Fielding, no less) and as a consequence extra fees were negotiated into his contract that Fox/Universal/BBC were ultimately obliged to pay.

It was still January 1996 before the identity of Doctor number eight could be formally unveiled, with Fox still edgy that such a prime role had been handed to an 'unknown'. They and Universal were mollified by having freer reign to cast the Master. Their favoured choice was **Back to the Future** star Christopher Lloyd, but Universal stalled when they believed his price tag was too high. Alternative two was Eric Roberts, but by the time names were signed on dotted lines, his fees were larger than Lloyd's had been.

The cost of having Roberts on board prompted Alex Beaton to try and trim budgets elsewhere. His first target was Geoffrey Sax who was informed his production schedule would be reduced from 30 days down to 25. Reviewing his schedules Sax knew this was an unrealistic deadline…

The final two lead cast members were easier to find. Beth Hymson-Ayer in Los Angeles did all the legwork finding Grace, interviewing or meeting the agents of more than 60 possibles between 4 and 12 December. Daphne Ashbrook was one of those who made a positive impression and came within cast budget limitations. She was a known name, having played a regular roles in **Fortune Dane**, **Our Family Honour** and the glamour soap **Falcon Crest**. Neither was she a stranger to science-fiction, having done a guest-star part in an episode of **Deep Space Nine** and played one of the leads in a pilot for an **X-Files** clone, **Intruders**.

Ashbrook, along with several other candidates, was seen by Philip Segal, Geoffrey Sax and Alex Beston in early January. Ashbrook was actually late for her interview, but the 'quirky' qualities she demonstrated on arrival, frantically rushing in and apologising to everyone, worked in her favour. Segal approved her for the role that day, believing she had great comic timing, but both Universal and Fox queried his decision – suggesting a more known face, such as Lysette Anthony. This debate rumbled on for nearly a fortnight before opposition crumbled. Over the 15 January weekend Ashbrook was told she had got the part, but also that they needed her in Vancouver for Monday morning!

Yee Jee Tso was proposed by Trish Robinson, the project's Vancouver Casting Director. A native Canadian, Jee Tso had appeared in episodes of **Highlander** and **Doctor Who**'s rival for renewal, **Sliders**. His character's name was only changed to Chang Lee on the eve of production. For a long while the name had been Sam Lee.

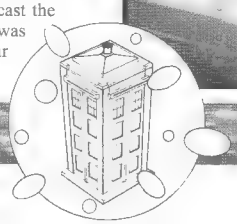
One casting choice Segal had no choice over was the role of Miranda, wife of the paramedic, Bruce. On Eric Roberts' insistence, the part went to his wife Eliza.

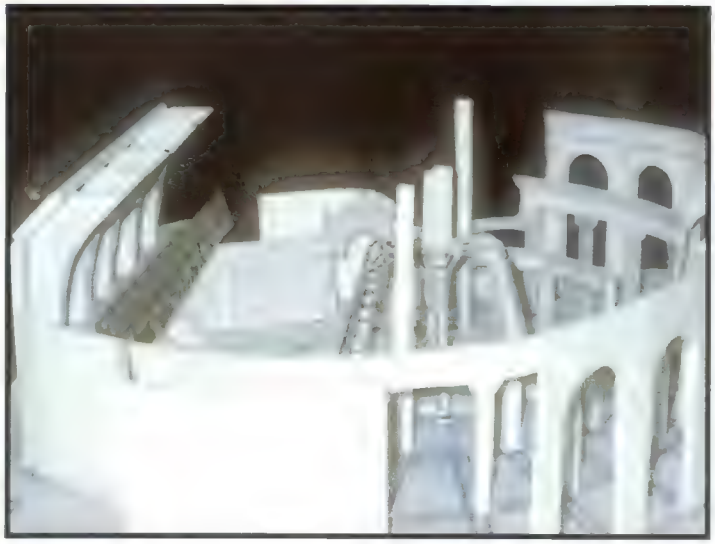
Set Design

For the first time ever in a **Doctor Who** production, construction of the sets began long before a rehearsal script was even available. And that was because it did not matter.

Once Trevor Walton had agreed to finance a **Doctor Who** movie, and once a broad story outline had been signed off, some aspects of the show could start to take shape immediately, namely the interiors and exterior of the TARDIS. At no point was reusing existing BBC props ever considered. Segal and his team wanted something far grander for the ship's inside dimensions than had ever been achieved by the BBC. And as for the police box, it would have cost more to ship to Vancouver than to construct from new.

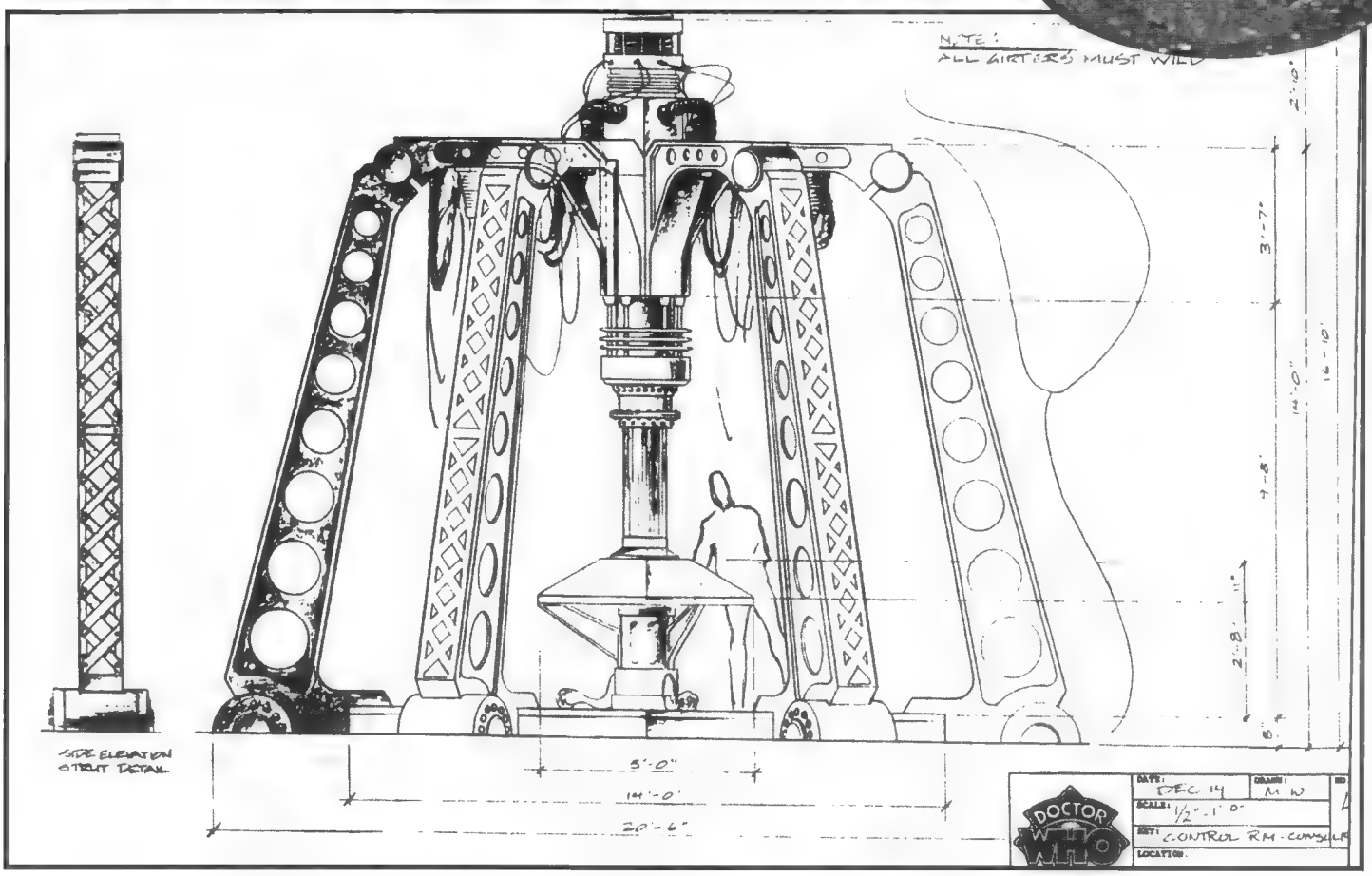
Construction drawings and reference photographs were needed though. Specifically Richard Hudolin and his team needed to see





the console room (including Barry Newbery's 'wooden' interior from season 14), the cloister room from LOGOPOLIS, examples of interior rooms (Romana and Nyssa's bedrooms), the Eye of Harmony and Jim Acheson's Prydonian seal device from THE DEADLY ASSASSIN. They also needed any iconography pertaining to Rassilon. Likenesses of Richard Mathews as Rassilon from THE FIVE DOCTORS were duly supplied. And, of course, Hudolin needed plans for a London police box.

The 9' by 4' 6" square police box was one of the last production elements to be finished. Built using hardwood rather than plywood, it was a very solid and robust prop, complete with a working roof light and illumination behind three of the four signage panels. Each window panel had the correct array of clear and pearled panes, but all of the panes were clear rather than alternating blue and clear. Special textured paint was used to give the wood a bumpy, weathered look, but the paint used was a deep sky blue rather than Metropolitan Police royal blue to aid the addition of effects during post-production.



One improvement the Canadian Design group made was a double-headed lock for the ship. The Yale lock became merely a cap that could be swung away to reveal a slot big enough to accommodate the Doctor's Ankh-like key – also replicated by the Design group from the version first used by Jon Pertwee.

A one-sixth scale model version of the police box was also constructed for use in some of the effects sequences.

The two huge interior sets occupied a large part of **Doctor Who**'s sound stage on the New Westminster estate. Richard Hudolin's conceptual design artist, Michael Wong, produced an initial sketch of the new control room that was very similar to the old BBC one but with three semicircles of lintels, supported by ranks of ionic columns, radiating out concentrically to give the desired impression of huge space. The outermost ring of columns framed the grand, arched doorway, with a Prydonian seal device set into the 'stonework' above. The console was imagined as very similar to the post- FIVE DOCTORS version, but mounted on a raised dais with a handrail running around the platform.

Segal liked the classical nature of the chamber, represented by the ionic columns, but felt the ship should look far more high-tech Victorian, akin to the 'Nautilus' from *20,000 Leagues*.... Wong's later design sketches, dated between 14 and 20 December 1995 were far closer to the Producer's liking – with 'steel girders' now supporting one half of the Time Rotor mechanism, the other half being part of the console itself. His final drawing, completed just before the turn of the year, expanded the concept so that the columns and lintels now framed archways that led off to different parts of the ship.

At the heart of the control room was the console on a raised dais. Its basic shape was the hexagonal structure familiar to all, but it also combined the more 'squashed together' look of Barry Newbery's console from THE MASQUE OF MANDRAGORA. This homage continued with surface panelling that was all wood, inlaid with huge levers, dials, switches and buttons harvested from the pre-miniaturisation age. Hudolin's team intricately assembled the console so that nearly every switch and lever caused some lamp or display to illuminate when pressed. The Destination panel on the console housed several drums that were inscribed with different dates, numbers, locations and times. Each drum could be turned by rolling adjacent knurled dials until the desired words or figures appeared in the display windows. The whole console sat on four cast-iron feet shaped like crows' talons.

Instead of moving up and down the (plexi)glass column at the centre of the console was statically mounted into the console at the base, and at the top it slotted into a unit that looked as though it was supported by six pylons, but was actually suspended from the studio's overhead gantry. The Time Rotor instrumentation was re-imagined as a series of crystalline spars, some of which protruded down from the ceiling unit, some of which emerged from inside the console whenever the TARDIS was in flight. These spars were illuminated by blue lamps top and bottom and were the only elements of John Leekley's vision of Gallifrey as a crystal architecture world that were used.

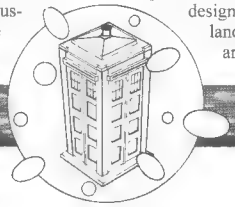
The six-legged spider structure that looked as though it supported the console in fact did not. The six girders looked like wrought iron but were actually made from painted plywood. Each one sat on a barrelled base and rested against the more robust wood, plastic and metal upper structure of the Time Rotor, which itself was fixed to the studio gantry system. Each girder had to be easily removed when required to accommodate the cameras. The 'new' TARDIS scanner was a rehoused 1940s TV, mounted on a crane arm, that could be swung into different viewing positions by pulling on a lavatory chain.

Interior walls of the ship were covered with marble-patterned wallpaper, but not every alcove or archway had visible walls. Many of the rooms and antechambers had backgrounds of hand-stitched muslin, sometimes back-lit that suggested greater depth and greater detail than there actually was.

The various rooms and chambers were testaments to the Set Dresser's art. Through scouring shops, markets, prop rental warehouses and clearance depots the team assembled a vast quantity of period items to decorate the Doctor's ante-room, library, study area, vestibule and music room. By way of additional touches for fans the Design group mocked up a 900-year diary, a spiral-decorated recorder and, in one of the library drawers, a Dalek arm rod, complete with wires.

A large plaster version of the Prydonian seal hung over the main doorway, which featured sets of raised roundels, but grouped into regular, rather than irregular, ranks, as Newbery had done for the wooden control room in 1976.

The other big set was the cloister room, the spiritual heart of the ship where the Doctor goes to meditate or to reawaken his sense of wonder. At 60 feet in length it was the biggest set in the production, but not the tallest. The set was designed to go up as far as a first-floor landing level. The belfry and the huge arches that look out onto the Universe



were engineered as a table-top model that would be scanned in and rendered as a computer-generated image during post-production.

At one end of the live-action set stood a double-landing grand-staircase rented from a props warehouse. Around this Richard Hudolin erected surrounding walls made out of plywood with gothic-arch windows set into them. These windows were made opaque with mock stained glass through which different coloured lights could be shone, depending on the effect needed. Around the room were support pillars and buttresses that were no more than chunks of foam plastic, cut and texture painted.

The detailing, however, was intricate. The set boasted ten torch-holders, cast in fibre-glass. Some of these held conventional flambeaux to add to the gothic feel. The others supported staff tops carved in the shape of Rassilon's head. Hudolin had access to an appropriate-sized head cast and this he handed to one of his team to sculpt detail over in plaster, using photographs of Richard Mathews (Rassilon) as reference. A mould was made and numerous casts taken. Steel fixing hoops were added to these props so that they could either slot into the torch-holder staffs or be free-standing as required.

The largest prop in the cloister room was the Eye of Harmony. Its basis was an octagonal platform constructed out of wood and metal that had to be strong enough to support actors walking on it. Stairs and ramps led off from four sides of this raised structure. The central area was left open so that a cradle could be fitted into it, with sloping sides leading down to an oval recess in the middle. The eye itself was a lighting rig set at the bottom of this large tank. The 'eyelids' were curved fibre-glass shells, textured and painted to look like stone, which were fitted to pivots at either ends of the cradle. The hinge-mechanism that allowed the 'eyelids' to open was fashioned so that as one shell was cranked apart from below the set, the other shell opened an equal amount. Four of Hudolin's torch-holders sat at the four points of the cradle, one of which could be removed to reveal a blue light beneath.

The restraint device the Master employs to keep the Doctor looking into the Eye was a mixture of components. Two halo rings were made: one in metal with nails driven through, and a lighter-weight one without pins inside the halo for Paul McGann to wear. The ocular unit was constructed using various items of medical apparatus. A spring latch held the binocular piece in place over the nose, and twin adjustable twin calipers were set so that they prised the skin around McGann's eyes apart.

One other major prop Richard Hudolin was required to build from scratch was the beryllium atomic clock. Basic construction utilised various sizes of plexiglass panels and rods, some finished with metallic foil film textured to look like brushed aluminium or polished metal. The clock unit was a three-sided assembly that housed the three transparent clock faces. The bobbin-shaped pendulum underneath contained a motorised movement that rotated the splay of gold-coloured balls clockwise for ten seconds, then anti-clockwise for a further ten. One panel in the base of the prop had a hatch set into it, giving access to a rail-mounted rack of electronic 'gubbins'. Michael Wong drafted a separate design drawing of the circuit board that contained the beryllium microchip.

Set dressings and flats for all the other sets in the story would be rented as required from props warehouses and assembled prior to shooting.

Costume

One of the most eagerly awaited moments of the whole production was that first morning on location near Vanier Park when Paul McGann cautiously stepped out of his trailer, dressed as the new Doctor. After all, it had been nearly ten years since the last time. A photographer from *Radio Times* was on hand that week to capture the moment for posterity and, within weeks, sneak-preview pictures were being published for all to see.

The response was immediate and positive. Letters to fanzines and DWM all applauded this Byron-styled image, breathing sighs of relief that at last the Doctor was back into clothes rather than a costume.

Philip Segal was no fan of costumed Doctors with question marks all over their outfits. He wanted a return to period flamboyance and said so to his allocated Costume Designer, Jori Woodman. An early steer, suggested in the Leekley 'bible', was that Doctor Eight should look a little like Abraham Lincoln, with a high-collared shirt and a black, double-breasted long coat. A tall hat was an option.

Woodman liked the idea of a dark outfit, but felt a Lincoln image would be too sombre. Many past Doctors had worn long coats that presented a dashing image whenever a breeze caught them while striding around on location. It was a silhouette Woodman wanted to keep. Wanting to imbue an American quality, she latched onto a second suggestion: that he should look like Wild Bill Hickcock. From this notion came the idea of brown as a base colour – a medium brown for the trousers, pale brown for the Western-styled, double-breasted, scoop-necked waistcoat, and two-tone silk for a very broad cravat worn around a wing-collared shirt and fastened with a tie-pin. A fob watch strung along with Geoffrey Sax's wish to see time being represented as an icon throughout the movie.

McGann's deep-brown velvet coat was a departure from Hickcock, looking more Regency England than frontier California. It was tailored specifically to fit the actor, with slightly broader shoulders contrasting with a taken in waistline to accentuate his outline. Three versions of the costume were made: two for McGann and one to fit his stunt doubles, Charles Andre and Jamie Jones. A Hickcock hat was briefly discussed, but was left in the locker as the Doctor finds his new outfit. As an extra joke, Sax and Segal agreed that at one point the Doctor would find a locker containing a long multi-coloured scarf…

Segal did not want Sylvester McCoy wearing his old BBC costume with all of its question-mark motifs. So, instead, Woodman plumbed for a beige corduroy jacket, plaid trousers and a velvet waistcoat to retain the visual essence of his image. The hat was McCoy's own. He had brought it from England just as he had worn it to his first interview to become the Doctor.

For the Master's costume Jori Woodman went back to Ken Trew's original concept for Roger Delgado and furnished a two-piece black Nehru suit from a shiny, black, man-made fibre. It was a lighter weight fabric than Delgado's suit as it had to allow for a lot of free movement during the fight scene at the end.

She changed her mind when she saw the low-lit, shadow-filled interior of the cloister room set. Even with lighting the set was so dark that Eric Roberts in a black suit, with black gloves, shoes and hair would disappear into the background. Returning to her research tapes for inspiration she decided to try a variation on James Acheson's Time Lord regalia. The result was an ankle length rusty orange silk robe with an outer lining of black netted fabric that allowed flecks of orange to be visible underneath. The sleeves were wide like a Mandarin's, but folded back over padding at the cuffs to form a seam of orange piping that would accentuate the Master's gestures. A patterned snakeskin fabric that matched the orange lining was used to make wide shoulder pads that rose from the waist, flared out above the shoulders and tapered to a 'V' at the back. These pads were likewise edged with orange piping.

Rather than emulate Acheson's famous fibre-glass double collars, Woodman used stiffening fabric to shape and strengthen an integral wide collar lined on one side with the snakeskin fabric and on the other with orange silk. More piping helped keep its pointed wings straight, thus retaining a visual link to Acheson's design. A double gold-coloured chain secured the robe around the Master's neck.

Chang Lee's outfit was contemporary streetwear, but black, silver and fluorescent orange colours were chosen deliberately to complement the Master's outfits. The silver fabric bought for one of his costumes was the same used to line Bruce's paramedic jacket. Again Woodman wanted something that would break up an otherwise wholly black outline for Eric Roberts.

Knowing this movie was set four years on from 1996 Woodman added a couple of touches to make some of the

contemporary clothes slightly more futuristic. The policemen wore silver riot helmets instead of caps. Grace's surgical team operated wearing goggles, bio-tech hoods and stiffened breathing masks, and Grace herself wore a neon blue blouse and a textured suit that would reflect different coloured hues depending on the source lights falling on her.

Make-Up

Compared to previous **Doctor Who**'s, make-up overheads for the movie were relatively small, and yet there were still three make-up specialists assigned to the project.

Hair was the responsibility of stylist Julie McHaffire. From initially thinking she would have an untroubled run on the film, a rude awakening came as soon as Paul McGann's plane touched down in Canada. The actor had just come hot foot from working on a movie about the SAS, **The One that Got Away** for ITV, for which his hair had been cut to army regulation length. Philip Segal was less than amused when he met a crew-cut McGann at the airport. With just days to go before shooting was due to begin. McGann's insistence that a buzz-cut Doctor could work cut no ice with his Producer, who summoned McHaffire to his hotel suite that evening.

A wig would be impossible in the time. The only solution was a pair of hair extensions, fashioned from real human hair, that could be glued to the actor's head and then washed, trimmed and styled into shape. That was feasible in the timescale, but the price tag was $10,000. There was no option but to go with it as neither Geoffrey Sax nor Peter Ware were happy with the notion of a near-bald Doctor.

Face, hands and body make-up fell to Joann Fowler to create and supervise. Most of this was standard fare for a TV movie, but there were some subtle prosthetic effects as well. Special sections of the Doctor's torso had to be duplicated in foam rubber for shots where fibre-optic probes are stuck into, or pulled out of his body. Recipients of the Master/snake morphant's venom had to be coated with a clear, gelatine-based 'goo' whenever they were 'slimed', and there were several requests for fake gun-shot wounds.

The Master was Fowler's main challenge as the requirement was for him to physically decay and atrophy more and more as the story progressed. Accordingly she planned a number of stages where different make-up and prosthetics would be applied. An early indicator that his Bruce body is rotting is where he pulls off and discards a nail from his softening fingers. That simply required a thin layer of latex over Eric Roberts' real finger, some 'blood' paint and a false nail.

Complications arose when Eric Roberts declined to have a face cast taken, and a full-face mask fitted for his final confrontation with the Doctor in the TARDIS. Roberts argued that he suffered allergic reactions to prosthetic latex.

He was similarly disinclined to wearing smaller and lighter foam prosthetics showing earlier stages in his body's decay. He eventually agreed to a double-hoop of snake-textured false skin around his eyes for one TARDIS scene close-up, but complained it made his real skin peel. He also did not like his snake-eyed contact lenses.

Roberts was measured and tested for these by a qualified optician who specialised in work for the entertainment industry. The result was a pair of optically precise lenses with a coating that not only gave the wearer the appearance of reptilian shaped irises, but also reflected a green, phosphorescent glow when illuminated by a white spotlight. The actor wore these grudgingly for certain close-ups, but insisted on black sunglasses for much of the rest of the time.

Roberts also insisted that his hair and overall facial make-up be supervised by his own personal stylist, James Ryder.

'Northwest Imaging and FX'.

Special Effects were split between special prop building, and floor effects that were mostly done 'live' for the cameras.

Special props included simple devices like the Master's remains casket that split open via the wire-triggering of a mouse-trap hidden in the pre-cut box, to building more complex artefacts like the beryllium clock and the ocular restraint device that were devised by the Set Design team. There was even a special set of arm manacles fashioned for the 'Old Master' (Gordon Tipple), during his trial by the Daleks, that were sadly hardly even seen on screen.

They did get to recreate two of **Doctor Who**'s most famous props, the TARDIS key, cast from base metal and anodised chrome, and the Doctor's trusty sonic screwdriver, cast in aluminium with a small battery-powered light inside as a reference marker for adding in-camera effects during post-production.

There were a lot of traditional floor effects used in this show: gunshots ricocheted from walls and oil drums, pyrotechnic sparks flew from the TARDIS console on cue, and a spring-loaded piston flipped the Doctor's cup of tea into the air on cue. An inflatable air bladder even puffed out the sleeve of Bruce's jacket to suggest the snake morphant slithering around inside.

The snake was a combination of traditional and CGI effects work. Storyboard artist Michael Wong designed the head of the snake, which was realised by Effects using a tubular framed armature, foam rubber, inflatable bladders and part of a rodent's skull. The model was then shipped to California where it was 3D-scanned by Northwest Imaging, then textured and blended to harmonise its ghostly appearance with the wholly CGI-created moving snake.

A similar fate awaited the model police box after it was shipped to VFX in Los Angeles. Filmed footage of it spinning on a control arm was passed to Northwest Imaging so they could incorporate it into the title sequence and various other shots of the TARDIS in flight during post-production in February.

Visual Effects

Not since the latter days of William Hartnell's incarnation had a **Doctor Who** production been made without support from the BBC's Visual Effects Workshop. But then the definition of what constituted visual effects varied greatly between the two shores. In BBC terms Visual Effects implied anything that was not costume, make-up or part of a set. Only in the dying days of UK **Doctor Who** was the creative contribution of Electronic Effects recognised as a separate art, and the job title gradually amended from that of Operator to Designer.

In the USA in-camera effects – Opticals – had been recognised for years as different from Special Effects, which encompassed everything from collapsing chairs in sit-coms to complex model work for shows like **Star Trek** or **The X Files**.

Tony Dow, the movie's Visual Effects Producer straddled both arenas. His job was to oversee the mechanical special effects achieved on location and in the studio by Special Effects Co-ordinator, Gary Paller, and computer and other in-camera Visual Effects that would happen down in Los Angeles, supervised by Eric Alba and his CGI team, based at

THAT WAS THE YEAR THAT WAS 1996

JANUARY

Wednesday 10 January

Finally ending years of waiting and wrangling, the BBC's Press Office announces that a new **Doctor Who** TV programme is going into production this month with an estimated budget of £5 million. Trailed as a two-hour TV movie (including commercial breaks) in the States, the film will be a joint production between the BBC and Universal Television. It will be made in British Columbia, Canada and financed by the Fox television network. If this pilot movie scores a ratings success Fox has an option to make six more programmes. The new Doctor will be 36-year old actor Paul McGann. A photocall with McGann has been hastily convened at the Longleat **Doctor Who** exhibition, and this weekend the actor will board a plane en route to Vancouver to begin rehearsals.

Co-incidentally, on this same day, the *Daily Mail* prints a two-page feature cataloguing the lengthy efforts made by Daltenrays (formerly 'Coast to Coast' and 'Green Light') to get a **Doctor Who** movie into production. The article includes interviews with Producers Peter Litten, George Dugdale and John Humphreys, all of whom emphatically blame the BBC for backing out of their contracted deal once they believed Steven Spielberg was interested in making the series. Hints of a lawsuit are heavily dropped.

Monday 15 January

Production begins on the TV movie as cameras start turning at the location chosen for Grace's apartment: a condominium development on the periphery of Vanier Park in Vancouver. In full wig and costume Paul McGann performs his first scenes - shouting through the front door letterbox. Location filming will continue for another three and a half weeks.

Saturday 20 January

More than a year after it was originally recorded, Radio 2 transmits episode one of *The Ghosts of N-Space* at 19:00. Jon Pertwee, Elisabeth Sladen and Nicholas Courtney head an all-star cast in the first of six episodes that will be aired on consecutive Saturdays.

Saturday 27/Sunday 28 January

Braving snow, ice and sub-zero temperatures a surprisingly large contingent of fans arrive in the centre Birmingham for this year's 'Ayl-Con' event. This proves to be the last two-day show from the current team of organisers, though a one-day event is promised for the (hopefully) warmer climes of May…

FEBRUARY

- BBC Audio releases *The Ghosts of N-Space* as a double-cassette package for £7.99. By arrangement this version of Barry Letts' story could not be released until after its first broadcast transmission, even though the novelisation has been available since late 1995 from Virgin Publishing.
- BBC Video releases THE HAND OF FEAR. Although long awaited by fans of the series, this tape will only be on sale for an astonishingly short period of two weeks. Contractual agreements between BBC Worldwide and Fox/Universal require a mass clearing of the majority of **Doctor Who** video titles from high street shelves in preparation for the TV movie's planned saturation level launch on 15 May.
- The delayed ***Doctor Who** Magazine Winter Special*, devoted to the two Peter Cushing Dalek movies, appears in shops and newsagents. This was to have been the final **Doctor Who** Special from Panini, but the company has secured rights to produce a special edition in May devoted to the Paul McGann movie.

Thursday 8 February

Location filming concludes with various long shots of moving vehicles and motor bikes, taken by the production team's second unit. Today is also the first day of studio shooting at the Eastlake Drive, Burnaby facility – a warehouse complex turned film studios that has also staged programmes like **Sliders** and **The X Files**.

Tuesday 13 February

Fans and the general public get an early taste of Paul McGann's Doctor as the *Radio Times* for week commencing 17 February presents a two-page feature on the actor in advance of his starring role in the SAS drama, **The One That Got Away** on ITV, Sunday 18 February. Geoff Ellis' interview with McGann is split between discussing this Gulf War-based production and his work to date on the new **Doctor Who**.

Wednesday 21 February

Principal photography wraps on the TV movie. Work was due to complete last Friday (16 February), but several technical challenges during production have forced a three-day extension.

Saturday 17 February

A venue in Leicester Square plays host to the hardback launch of *Who's There*, a biography of William Hartnell by his granddaughter, Jessica Carney. Released by Virgin Publishing the book has an initial retail price tag of £15.99.

MARCH

- This month's BBC Video releases were to have been THE HAPPINESS PATROL and TIME-FLIGHT but, due to the Fox/Universal deal, these have been struck. Eventually the tapes will appear in August 1997 and July 2000 respectively.

Tuesday 12 March

More from *Radio Times* as the issue for week commencing 16 March unfurls a three page article by staff reporter Alison Graham, who was allowed on set in the Vancouver studios to watch the TV movie in production. For viewers at home Graham's feature presents a first look at part of the new TARDIS interior set.

Friday 22 March

The BBC holds a Press briefing to announce details of its summer season. At present indications are that the TV movie will air in Britain sometime during late summer possibly the August Bank Holiday weekend – even though the Fox network will show it in May. BBC Worldwide's plan is to maximise sales of the video release first. BBC Press officers are also keen to quell rumours of creative differences between Paul McGann and makers of the TV movie that some tabloid newspapers have suggested will see McGann walking away from involvement in any of the planned follow-up adventures.

APRIL

- This month's scheduled **Doctor Who** story from BBC Video was to have been THE GREEN DEATH, but this too is a victim of the Fox/Universal embargo. THE GREEN DEATH had been due out on VHS as far back at 1994, but its release was deferred when **The Late Show** chose to rerun the story on BBC2 in January '94.
- Warner video releases the two Peter Cushing Dalek movies on VHS at £12.99 each. While the cover art still uses illustrations originally commissioned in 1988, the big selling point of these tapes is that they are presented in full widescreen format – the first time these films have ever been commercially available in their original aspect ratios.

Saturday 6/Sunday 7 April

For the fourth consecutive year the ManoptiCon convention is held in Manchester. Aiming to raise money for the Roy Castle Cause for Hope Appeal, the guest list is as impressive as ever, with Sophie Aldred and FX Designer Mike Tucker using the event to launch their jointly written book, *Ace*, published by Virgin. Highlight of the convention is a sneak preview of the TV movie, courtesy of first time guest, Philip Segal. Strong applause greets the Producer's affirmation that for future serials he would like to see contributions from Terrance Dicks and Nicholas Courtney, among others.

Monday 8 April

The Daily Mail prints a major article by Shaun Usher revealing that, contrary to 'official' obituaries, William Hartnell was born in a London slum, not Devon, and was brought up as a single-parent child who never knew his father. Touted as a revealing article, the feature is actually little more than a precis of material taken from Jessica Carney's book.

Friday 19 April

For the first time in nearly 25 years a police box is back on the streets of London. Modelled on the version familiar to **Doctor Who** fans, this new box outside Earl's Court Underground station houses a mixture of CCTV equipment, rescue and medical aid supplies, even a kettle point for making a pot of

LORDING IT: McGann 'looks like an alien'

Daily Express, 11 January 1996

Our man McGann beats the stars to become new Dr Who

ACTOR Paul McGann has beaten the best of Hollywood to become the next Dr Who.

Star names like Jack Nicholson, Bill Cosby, Eric Idle and Alan Rickman were all in the running as the eighth reincarnation of the travelling timelord.

But McGann, the 36-year-old star of The Monocled Mutineer, was chosen to front a new £5 million TV film.

"Paul is good-looking but also looks like an alien in a way," said a senior BBC source. "He was always our first choice."

McGann is one of the four-strong clan of Liverpool-born actin[g] brothers who appeared together [in] TV for the first time last year in story of the Irish famine, The Hanging Gale.

by PAULINE WALLIN

The doctor was first played by William Hartnell, who first battled against interstellar villains the Daleks 32 years ago. The last doctor was comic Sylvester McCoy in 1987.

McGann said: "Taking on such a key role hasn't really sunk in yet. I loved Doctor Who as a kid. William Hartnell used to terrify me.

"It's just beginning to dawn on me what all this means. Sylvester is a friend so he's told me everything I [n]eed to know.

[Th]e nasty villain was the Yeti. [Th]ey never did it for me — they couldn't run upstairs. The film will be loyal to the spirit of past series, but find fresh appeal too."

Dr Who has an enormous, worldwide cult following — particularly in the U.S., where reruns attract big audiences.

Universal and BBC Worldwide will make the film, which will be screened later this year on BBC1 and in America by Fox TV.

Yesterday's announcement, made by BBC1 controller Alan Yentob, ends a bitter six-year battle between rival backers to bring the doctor back to life.

"We're delighted Paul is playing Doctor Who and particularly pleased to be working in collaboration with Universal," he said.

FIRST: William Hartnell

LAST: Sylvester McCoy

tea. If this pilot exercise is a success, promises the Metropolitan Police, more boxes will start appearing at other prominent locations.

Saturday 27 April
Under warm sunlit skies the village of Aldbourne is once again the centre of a **Doctor Who** event. Staged by the Ayl-Con organisers this one-day convention is billed as a DAEMONS reunion. Jon Pertwee, Nicholas Courtney, Richard Franklin, John Levene, Damaris Hayman, David Simeon, Barry Letts, Terrance Dicks and Christopher Barry are all guests at this hugely attended event which takes place in and around a number of marquee tents just outside the main village green. Arriving on the Friday evening Jon Pertwee delights pub-goers at The Blue Boar (aka 'The Cloven Hoof') with an impromptu cabaret performed with the aid of his acoustic guitar. Evening fireworks close a day of unforgettable memories of the Jon Pertwee era.

MAY

- Cornerstone, the US Trading Card company, brings out its fourth and final series of **Doctor Who** card sets. Departing from the housestyle of previous sets sales are disappointingly low and there are rumblings from many **Doctor Who** actors about non-payment of fees and royalties. The limited edition 'factory set' does offer one significant bonus however; an image and an embossed autograph of the eighth Doctor, Paul McGann

Wednesday 8 May
The full 87' print of ***Doctor Who – The Movie*** is aired before its first audience – a gathering of newshounds and photographers in Los Angeles for a Press launch, hosted by the Fox network. Reaction is positive though most of the American journalists are a trifle bemused by the official handout: a TARDIS tin filled with background notes, photographs and a bag of jelly babies!

Sunday 12 May
The ***Doctor Who Appreciation Society*** celebrates 20 years of life with a gala day of events, guest signings and video presentations (including converted super-8 film footage from DWAS events as far back as the Seventies) at the Riverside Studios in Hammersmith, London. The venue is very appropriate as the event takes place in the same auditoriums where many **Doctor Who** episodes were recorded in the mid-Sixties.

Also on this day, the McGann movie is seen by TV audiences for the first time. Viewers in Alberta, Canada are treated to an 8:00pm showing, with two other local Canadian stations following suit next day.

Monday 13 May
Once again the main auditorium of the BAFTA building in London's Piccadilly echoes to the sound of **Doctor Who**'s main theme as the long-awaited **Doctor Who** TV movie receives not one but two UK premieres. The first is a Press-only showing, but the second includes 200 winners of a competition run jointly by BBC Worldwide and **Doctor Who** Magazine. The premiere is a packed event even though neither Paul McGann, Eric Roberts or Daphne Ashbrook are in attendance. The version shown at BAFTA is longer than the print that will be aired on BBC1, but is minus some gunfire footage that the British Board of Film Censors (BBFC) has insisted be removed in the wake of the Dunblane school massacre that happened a month earlier.

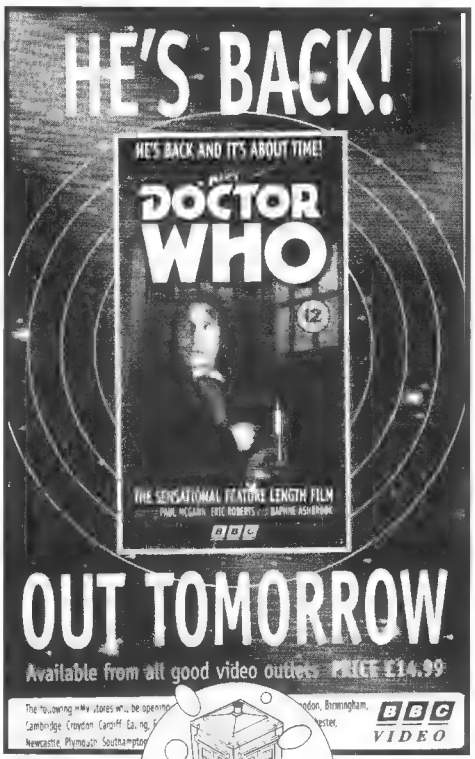
Tuesday 14 May
Fox, in America, transmits the TV movie at 8:00pm Eastern Standard Time, with further 8:00pm broadcasts taking place for US viewers in other time zones that night. Some scenes have had minor trims performed and a couple of sound effects (bones being broken) are missing, but the gunplay sequences are all intact. 8.3 million viewers tune in across the States, giving Fox 9% of the audience total during that two hour slot.

Wednesday 15 May
Publication day for ***Doctor Who the novel of the film*** by Gary Russell (240 pages for £3.99) and ***Doctor Who – the script of the film*** by Matthew Jacobs (128 pages for £5.99). Both products are from BBC Books. The video too was due for release today, but late objections to a '15' certificate by the BBFC have forced the BBC to perform additional editing in order to secure a '12' classification.

Thursday 16 May
Panini/Marvel releases the ***Doctor Who Movie Special***, a 36-page full colour souvenir magazine with a pull-out poster of McGann's Doctor. Thinner on text than average *DWM* specials (due to the imposed speed of its production) it nonetheless covers the plot and presents biographies of the central cast amid a wealth of previously unseen photographs from behind and in front of the cameras. The special retails at £1.99.

Monday 20 May
With just a week to go before UK viewers get to see the eighth Doctor, news breaks around midday that Doctor number three, Jon Pertwee, has died following a heart attack on holiday in Connecticut, USA. He was 76. Radio, television and newspaper coverage of his death is extensive and broad with huge obituaries filling all of the national dailies next day. Philip Segal and freelance Director Kevin Davies contact the BBC to request that the TV movie's UK transmission should be dedicated to Pertwee's memory.

Tuesday 21 May
For the first time ever **Doctor Who** simultaneously features on the covers of *Radio Times* and *TV Times*. Being primarily a vehicle for promoting ITV shows *TV Times* nevertheless presents a three-page feature on next Monday's movie, centred around an interview with Paul McGann. Coverage in the BBC's own magazine is predictably more extensive, with a 16-page pull-out supplement, an advertising feature on available merchandise, an offer for readers to send in for a limited edition *Radio Times* McGann poster, plus a trail for the start of a new weekly colour **Doctor Who** comic strip, scripted by Gary Russell and illustrated by Lee Sullivan, that will pit the eighth Doctor against the Cybermen from June onwards.



Wednesday 22 May
Hastily repackaged with a '12' certificate, the TV movie finally makes it onto UK video shelves, priced at £14.99. Some stores, such as Tower Records and Virgin's London Megastore stayed open until midnight on Tuesday to deal with the anticipated flood by fans of the show. Sure enough BBC Video ships 36,000 units during its first week of sale, but adds only another 4,000 to the end of June. By year end 42,000 PAL format sales have been recorded, making its one of the highest grossing **Doctor Who** videos of all times. But BBC Video had hoped for figures above a quarter of a million and their overall verdict is, "Disappointing".

Saturday 26 May
The Sci-Fi Channel broadcasts ***The Making of Doctor Who – the Movie***, a 25-minute standard mix of clips and interviews derived from the show's 'electronic press kit' a pre-edited, dubbed and cyphered array of material shot in Vancouver while the show was in production, and available 'free' to TV stations and networks by way of promotional footage. This hastily patch-worked documentary will be shown several times during 1996.

Sunday 26 May
Not wanting to miss out on the hype, BBC2's **Week in Westminster** programme includes a feature on the Doctor's relationship with politicians, with vox pop comments by Tim Collins (Conservative MP and one-time reviewer for *DWB*). Ken Livingstone (Labour MP and activist) and Cheryl Hall (one-time CARNIVAL OF MONSTERS star turned town councillor). The presenter of the piece, Shaun Ley, one of the BBC's top political commentators, is also a big **Doctor Who** fan.

Monday 27 May
Doctor Who – the movie airs on BBC1 at 8:30. At a final running length of 84' 39" the broadcast version is around two minutes shorter than its US counterpart, but is the same at the UK video release. Viewing figures are good with a rating of 9.08 million being achieved, the highest for a **Doctor Who** since March 1982. For the week of 25 May **Doctor Who** is the 15th highest placed programme with a laudable audience of 35% and an audience appreciation index figure of 75. The BBC honours its pledge to Philip Segal and Kevin Davies by including a Jon Pertwee dedication at the end of the film.

Tuesday 28 May
Nearly all of the national daily papers carry reviews of the TV movie. There is almost unequivocal praise for Paul McGann's handling of the role, but other aspects of the show receive more mixed responses. Strangely, much of the feedback attacks the film's production values – accusing it of being too flashy and "too American" with none of the familiar "wobbly sets and Squeezy bottle monsters" to spark fond affection for a British institution.

JUNE

- BBV Video, an independent production company, releases *Bidding Adieu*: a 52-minute diary of camcorder taped material from Sylvester McCoy that covers his time in Canada shooting the TV movie.

• News is made public that Virgin Books will be losing its license to publish **Doctor Who** novels as from May next year. The huge success of Virgin's New Adventures, Missing Adventures, documentary titles and the old 'Target' novelisations has prompted BBC books to take the **Doctor Who** publishing license in-house to increase their overall slice of the proceeds. Virgin will be allowed to produce some documentary titles, plus paperbacks based around their own character, Bernice Summerfield, but otherwise their 24-year interest will cease following publication of *The Dying Days* by Lance Parkin in April 1997.

Friday 28 June
Announced as a tribute to Jon Pertwee BBC1 screens his 1955 movie, *A Yank in Ermine*.

JULY

- A major shake-up at the BBC is announced. Alan Yentob, hailed by many as **Doctor Who**'s champion, is moved from Controller of BBC1 to Director of Programmes (Production) for both channels. He will have overall responsibility for the making of programmes, but not over scheduling. That job will fall to Michael Jackson, BBC2's Controller and the man who has brought so much cult television to the corporation's minority channel over the last few years. He will become Director of Television (Broadcast). Another move sees Jo Wright, one of the **Doctor Who** movie's Executive Producers, transferring from BBC Worldwide to Acting Head of BBC Drama
- As part of the same restructuring exercise BBC Worldwide's Book, Video and Audio divisions are merged together to form a single unified BBC Worldwide brand with a smaller staff base.

Saturday 5/Sunday 6 July
Taking advantage of its position within the tourist Mecca of Llangollen, Dapol hosts the first **Doctor Who** weekend at its new Lower Dee Mill factory and headquarters. A permanent **Doctor Who** exhibition of props, costumes and models has opened there this summer, and ticket-holders to this first weekend will also be able to tour the steam railway and canals of Llangollen in the company of a Doctor and a companion.

Friday 26 July
Quoting unnamed inside sources at the BBC the *Daily Mirror* claims the corporation has decided to abandon plans for a new **Doctor Who** series due to less than predicted returns on investment over here and disappointing audience ratings in the USA.

AUGUST

- Virgin Publishing confirms it will continue its range of science-fiction paperbacks, starring their wholly owned character, Bernice Summerfield, from May 1997 onwards. To help build a recognisable brand for this series of books Virgin has agreed with the BBC to drop the **Doctor Who** logo from all 1997 published New Adventures, even though the Doctor will still star until April
- The death of Rex Tucker, aged 83, is announced. Remembered principally by fans as Director of THE GUN FIGHTERS in 1966, he was also the show's caretaker Producer from April 1963 until the arrival of Verity Lambert a few month's later, and is sometimes credited with devising the name '**Doctor Who**' as a custodial title for the series.

Thursday 1 August
A memorial service for Jon Pertwee is held at St Paul's Church in Covent Garden. All aisles and pews of 'the actor's church' are filled to capacity with friends and family, come to hear memories of Pertwee's life from speakers such as June Whitfield, Nicholas Courtney, David Jacobs, Bill Pertwee, Lance Percival and "adopted son" Stuart Money.

Saturday 3/Sunday 4 August
Continuing this summer's presence of **Doctor Who** conventions in Wales, Llandudno is home to 'Icon 96', a large event at the Winter Gardens, starring Sylvester McCoy, Colin Baker, Elisabeth Sladen, Caroline John, Nicola Bryant, Sophie Aldred, Wendy Padbury, Louise Jameson, Nicholas Courtney and John Nathan-Turner.

Sunday 11 August
Channel 4 presents *Daleks: Invasion Earth 2150 AD* in mock wide-screen. S4C viewers will see the movie on 15 August.

Sunday 18 August
A very successful **Doctor Who** Day is staged in the courtyards and grounds of Longleat House in Wiltshire. While nowhere near as large as its 1983 counterpart, this one day programme of presentations and events has been organised by Lorn Martin and John Nathan-Turner's 'Teynham Productions' company. Tom Baker and Nicholas Courtney are guests of honour, but the big high-spot is a mock-battle by a squad of Cybermen – provided by the Hyde Fundraisers – in celebration of the silver giants' 30th anniversary.

SEPTEMBER

- As hype for the TV movie dies away, 'classic **Doctor Who**' items begin to appear in the shops again. First off is ***Doctor Who – The Eighties***, the third in a trilogy of coffee-table reference books by ***The Frame*** trio, Mark Stammers, Stephen James Walker and David Howe. David Howe is also co-author of ***I am the Doctor***, a 128-page semi-autobiographical account of Jon Pertwee's **Doctor Who** days. Both titles are published by Virgin Books.

Sunday 1 September
Fire engines attend the **Doctor Who** exhibition at Longleat as a blaze starts during mid-afternoon. No-one is injured but the Terileptil Android costume, the Nucleus of the Swarm prop and two Cybermen suits are burned beyond repair. Ironically the cause of the blaze is traced to an electrical fault in the replica K-9 prop.

OCTOBER

- BBC Worldwide restarts its schedule of **Doctor Who** videos with the much deferred release of THE GREEN DEATH in a double-cassette pack with a silver embossed logo and a cover illustration by Colin Howard.
- Encore Entertainment releases the first of three **Doctor Who** titles on laserdisc. Priced at £21.99 'The Ark in Space' features a digitally remastered print of the story, unedited and in full episode format, with a sleeve illustration by Pete Wallbank. Originally Encore planned to release this disc plus DAY OF THE DALEKS and TERROR OF THE ZYGONS simultaneously, but concerns over fans facing a £66 price tag have persuaded them to stagger such a schedule.

Saturday 5/Sunday 6 October
The big **Doctor Who** event of the year is PanoptiCon, staged once more at the Leofric Hotel in Coventry. Colin Baker, Sylvester McCoy, Sophie Aldred, Frazer Hines, Nicola Bryant, Nicholas Courtney, Mark Strickson, Wendy Padbury, Barry Letts, Terrance Dicks and John Nathan-Turner are the principal guests, but Sunday's closing ceremony is brought to a premature end as fire alarms sound and the hotel is evacuated for nearly an hour. Unlike Longleat, the alarm this time turns out to be false.

Wednesday 9 October
Confirming reports that Fox TV has pulled put of any plans to fund a new series of **Doctor Who**, a spokesperson for BBC Television adds that without additional backing there is no way the Corporation could fund new adventures for **Doctor Who** on its own.

Friday 25/Monday 28 October
The last of the major UK s/f conventions for this year as Cult TV takes place in Peterborough. Colin Baker, Mat Irvine, Terry Walsh and Kevin Davies join Gil Gerard (**Buck Rogers**), Ed Bishop (**UFO**) and Norman Lovett (**Red Dwarf**).

NOVEMBER

- Some positive news for fans as a film can containing footage from several missing episodes is unearthed in Australia. The reel is a collection of clips removed by the Australian censor prior to episodes being deemed suitable for 'down under' audiences. Most of the clips are very brief, but there is a lengthy extract from FURY FROM THE DEEP that provides an insight into the horrific nature of Hugh David's direction.

Friday 1/Sunday 3 November
Dapol stages its second **Doctor Who** weekend with Sylvester McCoy, Elisabeth Sladen and John Nathan-Turner as guest hosts. McCoy has to leave early on the Sunday as he and Peter Davison have celebrity tickets to a big BBC Television awards ceremony that night in London.

Sunday 3 November
As part of celebrations to mark 60 years of BBC TV, the corporation has mounted **Auntie's All-time Greats**, a major live TV event where viewer voting will determine awards for notable BBC programmes from the last six decades. The winner of the nation's 'Most Popular Drama', beating rivals such as **Z Cars**, **All Creatures Great and Small** and **EastEnders** is none other than **Doctor Who**. Davison and McCoy accept the trophy.

Friday 22 November
Tom Baker, John Nathan-Turner and a bevvy of Cybermen and Daleks bring a **Doctor Who** presence to this year's **Children in Need** telethon. Their segment is featured in a link-up to British Telecom's North Star House in Swindon.

Friday 29 November/Sunday 1 December
Visions 96 takes place at its primary venue, the Hyatt Regency Hotel in Chicago. Among the many events is a special tribute to Jon Pertwee

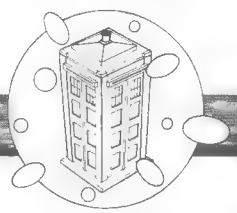
DECEMBER

- Universal confirms an intention to extend its option to produce further **Doctor Who** stories for TV, if a financial backer can be found to replace the Fox network. Their interest had been due to lapse at the end of this month
- The BBC announces imminent plans to close its in-house Make-Up, Costume and Set Design departments as a cost-cutting measure to free up more money for making programmes. 93 Designers will be made redundant and any existing props and costumes will be offered for sale to props warehouses or to theatrical costumiers like Angels.

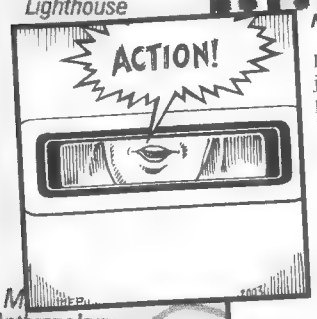
Sunday 8 December
Festive season celebrations begin as the staff and management of ***Doctor Who Magazine*** stage a pre-Christmas party at Riverside Studios in Hammersmith. 200 ticketholders take part in charity raffles, quizzes, mock panel discussions and silly games, compered by Sophie Aldred, Nicholas Courtney, Mike Tucker, Sarah Sutton and John Nathan-Turner. £1,325 is raised for the Mencap charity.

Tuesday 17 December
A repeat of *The Ghosts of N-Space* episode one is broadcast on Radio 4 at 19:30. The remaining episodes are aired on consecutive Tuesdays at the same time.

Tuesday 31 December
American fans are disappointed when, at the last minute, the Fox network shelves its second broadcast of the Paul McGann movie. In its place viewers get to see **Revenge of the Nerds IV**.



PRODUCTION DIARY



Monday 27 November 1995

Westminster Clocks in

In Chicago Illinois the Visions 95 convention has just closed and a host of **Doctor Who** actors are preparing for flights back to the U.K. Meanwhile, further west in Los Angeles, Philip Segal is hearing the news he has worked so hard to achieve. A $5 million dollar budget has been released to him for the production of a 90-minute **Doctor Who** TV movie for anticipated transmission in May 1996.

Universal Television's internal mechanisms are now working for him and later this day Segal receives confirmation that a studio facility and offices have been made available to him at their production centre at 8651 Eastlake Drive, New Westminster Estate, Burnaby, a few miles from the centre of Vancouver, Canada. It's a day for frantic phone calls, faxes and correspondence as Segal, Beaton and Ware begin building their production team. One early and very important meeting is with Production Designer Richard Hudolin to get set construction underway. Hudolin is not quite working from a blank canvas. There are a lot of design sketches and conceptual treatments in existence already, but a key imperative will be to get a set of production drawings drafted and approved as soon as possible. Work on the sets will continue right through until the day studio shooting starts

Tuesday 12 December 1995

Sax, Lies and Videotape

A confraphone meeting takes place between Burnaby Studios and the BBC. Among many topics discussed is confirmation that the BBC would like a 'Making of…' book writing to chart the movie's development and production. Segal agrees this is feasible and suggests an old colleague of his, Louis Chunovic, who wrote ***The Making of seaQuest DSV***, as a suitable author.

Jo Wright's suggestion for a separate 'Making of the movie' taped documentary is taken on board for review, but will later be rejected as such a project would require all-new (and expensive) contracts with the lead actors.

Geoffrey Sax is finally presented with a contract to sign. The only bad news, says Alex Beaton, is that budget cutbacks mean the movie must be shot in 25 days, not 30 as first proposed. Sax is not amused.

After a few more casting auditions - from which Ashbrook emerges the winner again, despite being late for her call Sax and Segal fly up to Vancouver so the Director can catch his first sight of plans and drawings for the sets. On arrival they hear that Paul McGann was on the phone earlier, apparently expressing doubts about his ability and desire to do the part… This is not an early Christmas present that Segal wants to receive.

Tuesday 19 December 1995

Casting Lines

Sax and Ware spend a day in Vancouver attending casting sessions for all those Canadian actors who will play speaking support roles in the movie. Yee Jee Tso is plucked out of a line of hopefuls for the street gang parts, and successfully auditions for the role of Chang Lee.

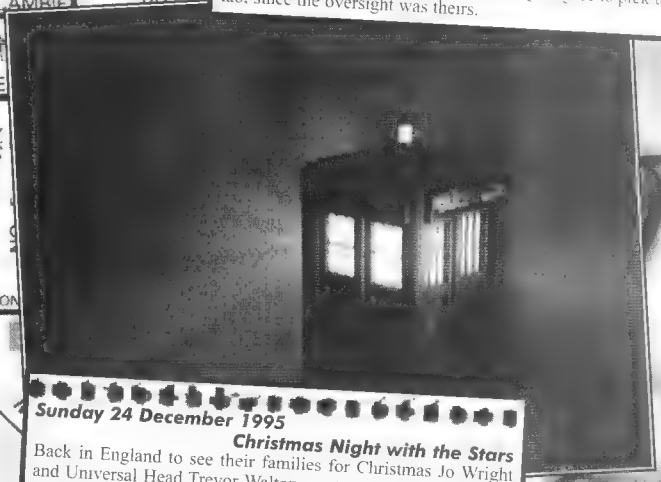
Meeting up with Segal in the evening, Sax finds the Producer in a less than affable mood. A few hours earlier the BBC had called to admit they did not, after all, own copyright on the **Doctor Who** main theme music. Composition rights rest with the estate of Ron Grainer and publishers Chappel Music, and the bill for its use could be as high as $25,000. But, says Segal, there is a fair possibility that the BBC itself might agree to pick up the tab, since the oversight was theirs.

Wednesday 6 December 1995

Wilson in Hung Vote

The search for an actress to play the female lead continues in Los Angeles, with a day spent auditioning a long list of hopefuls. Segal and Beaton are anxious to find the right face and personality as both are keen that, if the movie is a success, the character of Grace (still with a surname of Wilson) could continue as a regular companion for the Doctor.

Two front runners emerge from today's casting session, Adelaide Miller and 29-year old Daphne Ashbrook. But there will be further auditions in the weeks ahead.



Thursday 7 December 1995

Avenues of Interest

After a week of meetings and briefings with the Design team over prop and set building, Richard Hudolin finally has a day free to take part in scouting out suitable sites in Vancouver to use as locations. This is nowhere near as arbitrary as it sounds. A favourable U.S/Canadian dollar exchange rate for many years has tempted many American TV and film-makers to use Canada as their production base, with Vancouver and Toronto firm favourites for their close resemblance to American cities. Consequently studio facilities like Burnaby have built up volumes of reference material on potential locations capable of fulfilling all kinds of requirements.

Geoffrey Sax joins the scouting trip. Although a firm contract with the Director is still being finalised, Sax is here at Segal's request to get an early start on proceedings. With the studios having made some preparatory phone calls already to agree visiting times, the group tours the Plaza of Nations building, constructed for the 1986 World Exposition, with a view to it becoming the ITAR complex, a closed-off wing of the Shaughnessy Hospital, the Chinatown district, and several waterfront parks.

Many of these locations have been used before by shows like **Sliders** and **The X-Files**, so a familiar path of negotiation is followed. Richard Hudolin arranges for reams of photographs to be taken as many of these sites will need degrees of redressing before they are ready for the cameras.

Sunday 24 December 1995

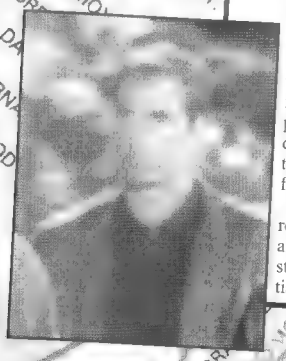
Christmas Night with the Stars

Back in England to see their families for Christmas Jo Wright and Universal Head Trevor Walton meet up with Paul McGann at the Athenaeum Club on Pall Mall. Their objective is to convince the young actor to take on the eighth Doctor's mantle. A hefty dinner and several festive drinks later, McGann agrees to do the role, provided he does not have to attend any **Doctor Who** conventions.

The deal he is being offered is a good one. As well as his fee for the movie, he will receive a generous retainer for the next five years to guarantee his availability for future **Doctor Who** projects. And these, in Walton's mind, could run to as many as six further movies or an opportunity to do a series. An appointment for McGann to meet Sax is arranged for next week as the Director too is back in the UK for Christmas.

Monday 11 December 1995

Harry's Game



A day of haggling, bargaining and, if Philip Segal's memoirs are accurate, of bluff and tactical manoeuvres between Fox, Universal and the production team. This is the day when the new Doctor came closest to being confirmed as Harry Van Gorkum. Universal said "Yes" to his price tag, Sax and Segal said cryptic yeses in correspondence with the studios, and the BBC said, "Harry Who?" to which answers of "Yes, precisely" were apparently forthcoming.

Just how close Van Gorkum came to the coveted role may never be known as Segal later insists this was all merely lip-service to placate networks and studios who wanted to see longer lists of potential candidates.

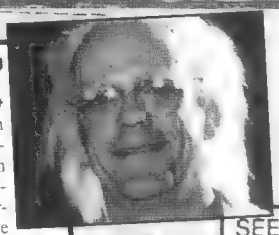
Monday 1 January 1996

Worldwide Writes

Despite it being a public holiday on both sides of the Atlantic Jo Wright is putting in at least a couple of hours' work today. Having collated together the most recent of Matthew Jacobs' script tweaks, triggered by feedback from reviewers at the BBC's Script Unit, Jo is able to fax Universal a sign-off that the BBC is now happy with the script.

There are still a few snagging elements and anomalies that will need resolving, but these she will aim to iron out with the writer after her arrival in Canada later this month.

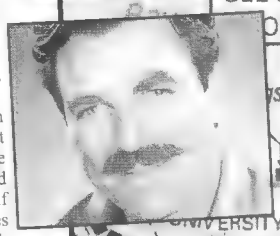
PRODUCTION DIARY



Tuesday 2 January 1996

Master Cast Blast

Back to work for everyone today, but some production heads have had little in the way of a break over the festive season as there is still a lot of preparation to do. On the basis of their scouting trip a couple of weeks ago, followed by numerous phone calls and letters to obtain permissions and clearances, Geoffrey Sax and Peter Ware now have a draft shooting schedule assembled. It will be an expensive movie to film as so much of the action takes place at night. Indeed there are very few daytime exteriors as this is intentionally a dark and moody feature with an art style favouring deep blue and gold colours.



Down in Los Angeles a crucial need is still to find an actor to play the Master. As he will be drawn from a list of Hollywood's 'A-ranked actors', candidates will not be auditioned. Agents will be asked if their client would agree to the part, with contract deals thrashed out only if interest is expressed. Christopher Lloyd had said yes before Christmas, but Universal objected to the agent's price tag. Declines have been registered from **Magnum PI** star Tom Selleck and 'Police' front man Sting, but more positive responses have come in from **Twin Peaks**'s Kyle MacLachlan, Captain Kirk's killer Malcolm McDowell, and Oscar nominee Eric Roberts. After a round of 'horse-trading' between agents and Universal Studios a deal is secured for Eric Roberts - though the price tag is actually higher than the last bid for Philip Segal's favourite, Christopher Lloyd.

Sunday 7 January 1998

Hair Tomorrow, Gone Today

Paul McGann embarks on the ten-hour flight to Vancouver, On arrival the two are picked up by a chauffeured limousine and driven to their hotel where Philip Segal is hosting a small reception party. This is Segal's first meeting with the actor since last summer, and he is horrified by McGann's crew-cut appearance. An appointment with the unit's hair stylist, Julie McHaffire, is very hastily arranged.

Another person preparing to travel today is Daphne Ashbrook. Last minute wrangling between Fox and Universal delayed the casting decision about Grace until this weekend. In the same phone call that Ashbrook learned she had won the part, she was told to pack her bags and leave for Canada a.s.a.p. Her flight leaves early tomorrow morning.

Monday 8 January 1996

Right Lines

Six years, five months and eight days later, **Doctor Who** is back in rehearsals. Part of the office area in the studio hangar building has been converted into a rehearsal room so the actors can begin to get to know their characters Daphne Ashbrook arrives mid-morning and immediately strikes up a rapport with McGann, recognising him now from one of her favourite films, *Withnail and I*.

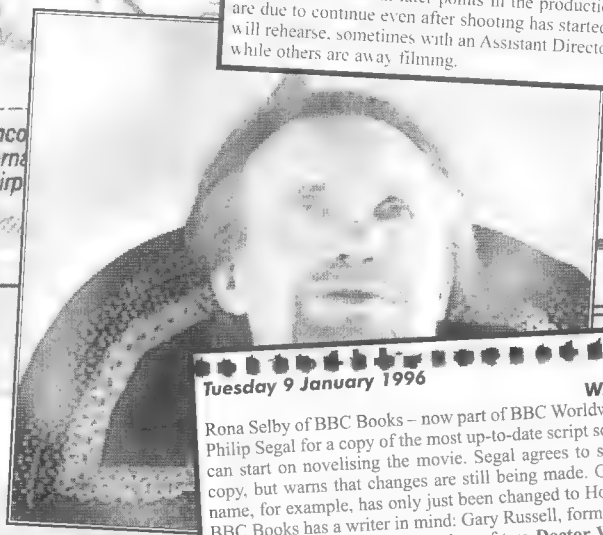
Not everyone is present today. Eric Roberts and Sylvester McCoy will arrive at later points in the production. Rehearsals are due to continue even after shooting has started. Some actors will rehearse, sometimes with an Assistant Director supervising, while others are away filming.

Thursday 4 January 1996

Anchors Away

The first reel of footage for the movie is recorded today, but not by any members of the production crew. Segal, Sax and Jacobs spend a day in the newsroom of local Vancouver TV station KKBE7, capturing the news stories about unexplained phenomena and the millennium countdown that will feature in the story. With some help from the editorial team Jacobs' plotline is structured into several 'news-speak' items that are then keyed onto the newsroom's autocue system.

The stories are read out as news reports by two of KKBE7's resident anchors, Joanna Piros and Mi-Jung Lee, and captured on tape with strapline graphics added by newsroom staff. This is the only part of the movie recorded on videotape. Everything else will be lensed on 35mm film.



Tuesday 9 January 1996

Write Stuff

Rona Selby of BBC Books – now part of BBC Worldwide – asks Philip Segal for a copy of the most up-to-date script so that work can start on novelising the movie. Segal agrees to send over a copy, but warns that changes are still being made. Grace's surname, for example, has only just been changed to Holloway.

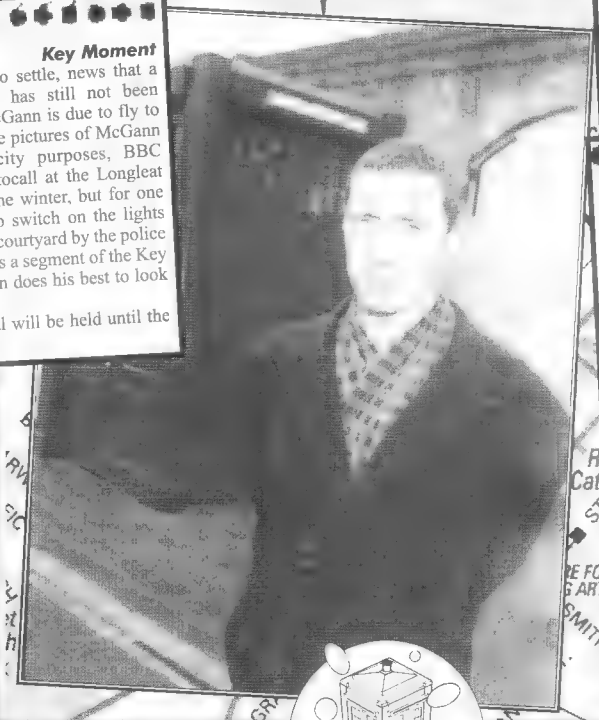
BBC Books has a writer in mind: Gary Russell, former Editor of ***Doctor Who Magazine*** and author of two **Doctor Who** novels for Virgin Publishing, *Legacy* and *Invasion of the Cat People*, plus a third, *The Scales of Injustice* due out in the summer. Russell has recently been working on story content for a **Doctor Who** PC Game, *Destiny of the Doctors*, being developed by BBC Multimedia, hence his nomination by its Producer Andy Russell. The aim is to have a paperback ready for the UK video launch and US transmission in May.

Friday 5 January 1996

Key Moment

As there are still some cast agreements to settle, news that a **Doctor Who** is definitely being made has still not been announced to the media. And yet Paul McGann is due to fly to Canada this weekend. Anxious to get some pictures of McGann in a **Doctor Who** context for publicity purposes, BBC Worldwide arranges its own private photocall at the Longleat exhibition. The exhibition is closed for the winter, but for one afternoon only arrangements are made to switch on the lights and to photograph the actor outside in the courtyard by the police box, and inside with various props, such as a segment of the Key to Time. It is a very cold day but McGann does his best to look bright and breezy.

All photographs and background material will be held until the day Press announcements are made.



Wednesday 10 January

Tea Time News

Kevin O'Shea of the BBC's Press Office releases the official announcement that a **Doctor Who** movie is going into production, starring Paul McGann. The story is picked up by all the newspapers, including evening editions, and is a featured item on all BBC radio and TV news broadcasts that day. Photographs and images from the Longleat shoot are distributed to all media enquirers.

Requests for interviews flood in, but these will not happen until McGann is available in full costume and wig next week. Even then, there will be some notable exclusions. Paul McGann has still not forgiven a couple of the British tabloid newspapers for printing - and later retracting -stories in 1994 that he had an affair with Catherine Zeta-Jones. A contingent of the British Press will fly out this weekend, together with Jo Wright and some representatives of the BBC's publicity unit to conduct interviews with the star. Among them will be Gary Gillatt, current Editor of ***Doctor Who Magazine***, the only publication that will be allowed on set during production.

One exception is made to the publicity embargo. Taking advantage of the eight-hour time difference between Vancouver and London, GMTV successfully arranges an on-air interview with McGann at around eleven o'clock his time, but nearer seven the following morning in Britain.

Monday 15 January 1996

Letter-box Aspects

Day one of the first **Doctor Who** adventure to enter production since August 1989. And, something of a rarity for this show, a day on location in daylight. These will be long days as well, with each filming day timed at twelve and a half hours.

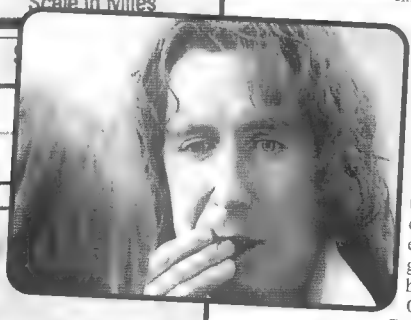
Canadian film union rules prohibit weekend working except on rare (and expensive) occasions so technical staff and crews are only rostered Monday through Friday. Not so cast and senior members of the unit, hence this morning's arrival of McGann, Ashbrook and Sax, who have spent much of the preceding weekend conducting rehearsals – in between doing Press interviews, supervised by the BBC publicity team.

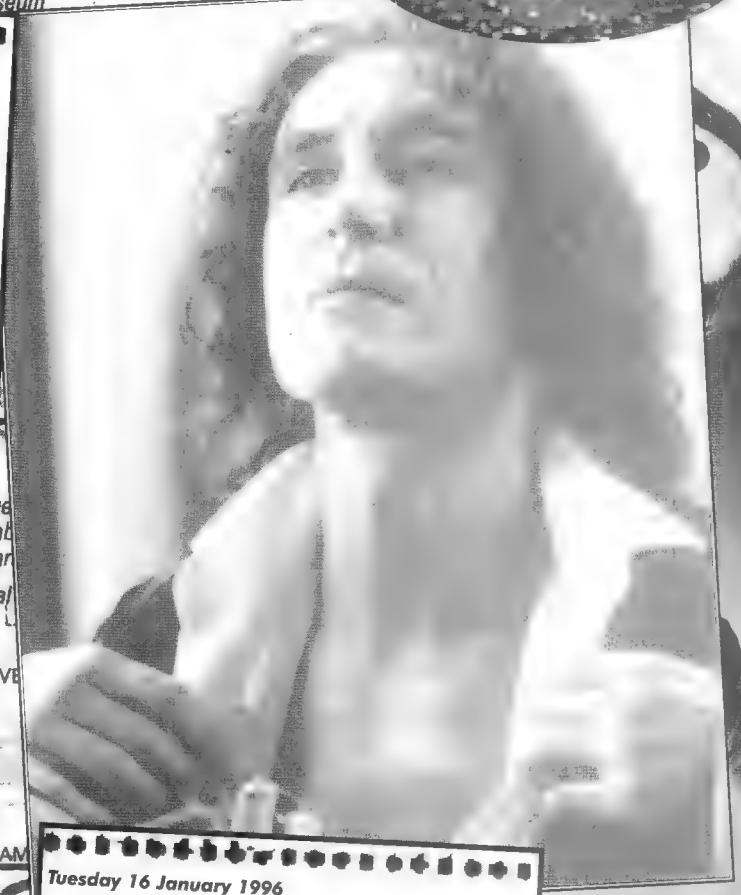
Their location today, under grey skies, is a ground floor apartment in a modern condominium block, overlooking Vanier Park, near the famous Pacific Space Centre. They are at 1998 Ogden Street, the location selected as home for Grace and her partner, Brian. However, as Brian and Grace have split, following their abortive night at the opera, one of the first duties of the scenic crew is to empty the front lounge and dining areas of almost all fixtures and furnishings.

Today is McGann's first day in full wig and costume (though sometimes minus shoes) and in between takes photographs are taken by the unit's publicists. There is a strong security presence around the site as the Producers have insisted this will be a closed shoot throughout. In particular Segal is worried that those British tabloid reporters who were barred from conducting interviews over the weekend might seek to take 'spoiler' photographs now or just hang around in the hope of picking up gossip.

Only one major scene is filmed today: Grace discovering her new emptied apartment, and learning more about the strange man with the two hearts. Sax is keen to get banter and a repartee going between the two characters because he believes it will set the mould for this Doctor's relationship with his companions. He believes this will work best if they model it on the snappy-paced dialogue of those comedy-thrillers predominantly made in the late Forties/early Fifties.

As well as this main scene Sax also films all the dialogue that the Doctor and Grace exchange while talking through the letterbox and while standing outside the front door.





Tuesday 16 January 1996

If the Shoe Fits...

With daytime work completed for this week, today's schedule starts at 16:00 back at the Ogden Street apartment. Being winter the sun sets early, enabling the unit to start their night shift late afternoon.

The first half of this evening's work is conducted in Vanier Park itself, beginning with Grace walking out to find the Doctor still trying to work out who he is, and concluding with her stamping back to her apartment, convinced he is mad. Although the park looks out across water with the big Burrard Bridge visible in the distance, some redressing is needed to suggest this is actually San Fransisco. Accordingly lines of coloured lights are strung between the trees and an illuminated sign for the 'Kits Beach Pavilion' is swapped for one advertising the 'Sausalito Rowing Club'

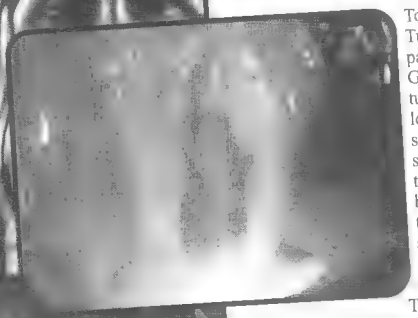
Most of the scenes in this area are done in close-up or medium shot as Sax is still pushing the actors to develop their relationship. A key scene is the kiss by the tree, referenced in the running order as 'Grace doesn't like closed eye osculation'. McGann is instructed to perform it close-lipped to ensure it comes across as affectionate rather than romantic.

After their late supper filming resumes back at the apartment, shooting those scenes just before the Doctor goes for his walk – in Brian's old shoes – and afterwards when Grace decides it's time to have the Doctor committed.

Reportedly, in between takes, Paul McGann gets his first chance to look at the internet, courtesy of the apartment's real owner, and is amazed to discover how much material there is about **Doctor Who**, a lot of it speculating about the making of the movie.

PRODUCTION DIARY

Wednesday 17 January 1996 — ***Window Lean***



Tonight is structurally almost a rerun of Tuesday. The first half is set out in the park again, the second half is back at Grace's condominium. There is a mixture of sequences required. The first are long and establishing shots of those scenes that were enacted last night. The scenes are performed line for line even though all the dialogue will be replaced by an overdubbed 'ADR' soundtrack that McGann and Ashbrook will record at a later date.

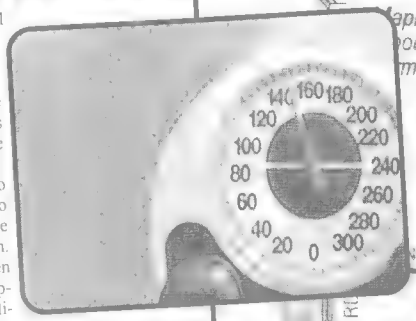
Closer shots include inserts that will later be matted into footage shot in the TARDIS – as the Master uses Chang Lee's eyes to 'see' what the Doctor is seeing.

Back at the apartment a structural modification has been made. One of the large front window panes has been removed so that the Doctor can step through it to demonstrate the Millennium Effect. The glass will be 'added in' as a frame of CGI content during Post Production, and animated for the sequence where the Doctor pushes through it. Another Millennium Effect is the Doctor watching his own weight yo-yo up and down as he stands on a pair of scales. No CGI magic is needed here, just a pair of stage hands lifting McGann by the elbows on cue.

Video footage, recorded at the KKBE7 newsroom studios last week, is played back from a VCR deck onto the TV in Grace's spartan living room.

Eric Roberts and Yee Jee Tso get to do their first scenes tonight, as they arrive to escort the Doctor and Grace back to the hospital. Roberts is not happy though. His eyes are watering from the green contact lenses and the layer of latex reptilian skin around his eyes, applied earlier during a make-up test, has apparently caused his skin to break out. Consequently he is now wearing a pair of sunglasses.

Segal has approved this change as a bargaining chip in return for Roberts agreeing to do a rewrite of tonight's script, with the Master now played with touches of black humour. Roberts has agreed but only on an understanding that it he sees the rushes tomorrow and does not like them, Sax will reshoot the scenes with the original, darker dialogue. The scenes are not reshot!



Thursday 18 January 1996 — ***The Cable Guy***

Filming moves up a gear as the unit transfers to their next location, the Plaza of Nations Building on Pacific Boulevard. There is a much greater need for logistical planning are there are a lot of crowd scenes to co-ordinate, some stunt work to do, and a lot of short cutaways to capture of the party in full swing, guards chasing after the Master and the Doctor, plus various close-ups.

Peter Ware oversees second unit photography outside. His scenes are those of the Master and Chang Lee being arrested, led away to a police car and then, subsequently, overpowering their captors and taking the car. Heavy rain falls throughout filming, making it very hard for Ware to capture scenes that will blend in with the rest of the shoot. All of this is footage that will not eventually make it to the movie's final cut.

Indoors at the reception atrium Geoffrey Sax has a party to contend with. He needs to cover the Doctor's arrival at ITAR, his bamboozling of the security people to gain admission to the party, and his engineering of the Master's arrest. In between these and other shots at the party, Sax takes advantage of a brief lull in the rain to shoot an exterior shot of the Doctor and Grace arriving at the building on a police motorcycle.

The duo's escape from the building - supposedly by shinning down a fire hose - is performed by Grace and the Doctor's stunt doubles, Dawn Stouffer and Charles Andre. They do not actually slide down a hose. Instead they are lowered down past the windows, clinging on to one of the support cables of the building's window cleaning cradle. There is no time to do preceding scenes of the Doctor finding the ladder, the fire axe and pulling the hose free as the party scenes are taking longer to light and film than first estimated. Some sequences will have to be deferred until tomorrow. Other will have to be remounted in the studio.

Friday 19 January 1996

The Wagg Trade

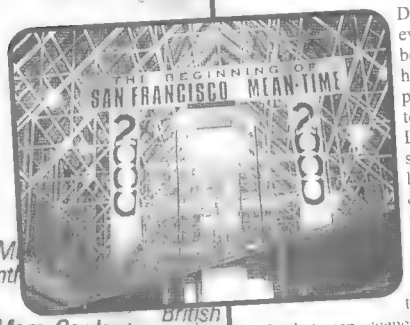
Day two at the Plaza of Nations building is every bit as harrowing as day one; more so because a large area of one of the landings has to be set up as a dining area – complete with food that nobody is allowed to touch for fear of spoiling continuity. Lighting is again an issue as the atrium is so big that illumination, even with big arc lamps, is difficult to achieve without shadows falling in unwanted places, or lighting rigs being visible to the cameras.

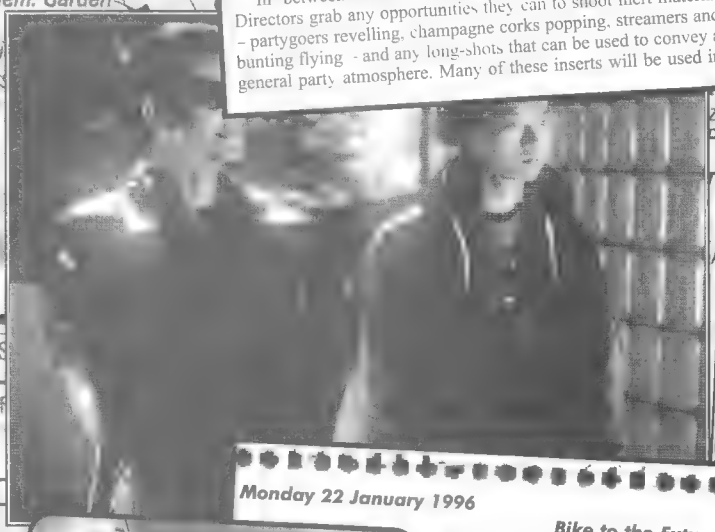
Scenes in the dining hall are shot first to allow the Design team and the scenic crew a longer spell to set up, test and light the beryllium clock.

In between scenes with the principal cast the Assistant Directors grab any opportunities they can to shoot inert material – partygoers revelling, champagne corks popping, streamers and bunting flying - and any long-shots that can be used to convey a general party atmosphere. Many of these inserts will be used in the final countdown to the new millennium.

Having purloined Professor Wagg's security pass Grace goes with the Doctor as he helps himself to a chip. This scene, and subsequent ones with Gareth, the security guard, require careful co-ordination as well. The main action takes place on the clock landing, but there is still a need to choreograph the party in full swing downstairs, particularly when the duo spy the Master and Chang Lee entering the building. Difficulties filming these scenes will eventually necessitate a three hour overrun in the morning to get everything scheduled into the can.

The last part of tonight belongs to a subplot, most of which will be lost in final editing. As fire alarms go off in the building security guards attempt to detain the Master, only to become victim to the snake morphant's venom. A host of Canadian actors playing guards require sliming up with waterproof jelly prior to some of these shots being filmed.





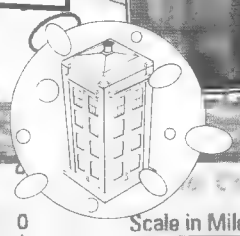
Monday 22 January 1996

Bike to the Future

The sound stage at Burnaby gets to host its first block of filming today, even though none of the main sets is ready yet. Early in the morning a rented ambulance is driven into the hangar, a part of which has been closed off with black drapes so the zone can be lit for night-time.

Today has been planned as a very long production shoot with the main unit operating during the day, and Peter Ware's second unit taking over in the evening. Geoffrey Sax's job is to concentrate on filming all the action set in the ambulance's tight interior confines, plus some tight close-ups of the cab with the Master and Chang Lee driving.

Filming inside the ambulance is difficult, especially with a big 35mm camera that proves awkward to operate hand-held. But by employing tricks such as filming with the doors open, even dramatic low shots prove possible. But time is against the Director and some cab shots with Roberts and Jee Tso have to be abandoned for now. On plan today should conclude with motorbike scenes featuring Grace and the Doctor, plus a whole night shift for the second unit filming the ambulance and the police bike on their way to ITAR. But Segal is under pressure to balance his account sheet, and last night's overrun has created an expensive and unwanted bill. Feeling they will be able to slot these scenes into later shoots Segal and Ware stand down the second unit and agree to wrap the main unit at eight, not ten, in the evening. Having only had a few hours rest early morning, no-one complains.



Tuesday 23 January 1996

Dead End Jobs

Since yesterday Richard Hudolin's Design team has been at work at the British Columbia Children's Hospital on Oak Street, near the Botanical Gardens. Their job is to convert the interior of a drained out hydrotherapy swimming pool into a believable facsimile of a big city hospital morgue. Using such a facility offeres several advantages, notably four large, grey-painted walls, an access ramp and easily controllable lighting conditions. Almost all of the room dividers, door partitions and rudimentary furniture has come from scenery rental companies, all the medical equipment has been rented, so the only major Design effort has been a fake mortuary door unit, built strong enough to withstand being pounded by club hammers.

While Hudolin and the Director of Photography are discussing where best to position lights, Sax takes a smaller crew to shoot Paul McGann's solo scene as he stumbles across a locker room, rifling their contents until a Wild Bill Hickcock costume catches his eye. Although wrapped in a hospital sheet McGann is allowed to wear thermal underwear throughout shooting due to the winter-like conditions of this soon-to-be-demolished wing of the hospital.

McGann is scheduled to play the scene of the 'dead Doctor' being tagged and wheeled into the mortuary unit, as his face will not be seen. However, during the afternoon, Sylvester McCoy turns up, having arrived from England a day early with the aim of beating jet lag. Anxious to get back into some warm clothing, McGann prompts Sax to allow McCoy to do the part. After all, it would be a more authentic seventh Doctor big toe…

Sax agrees, but McGann is soon back in sheet and thermals for his breakout from the mortuary. The metal door has been rigged to withstand dents caused by two stage hands hammering the panel from behind before, on cue, flying off its hinges to reveal 'Lazarus', as the running order lists him.

The *Frankenstein* parallels are late amendments, suggested by Sax. A videotape of the 1931 Boris Karloff version is supplied by Universal (who own the property outright) and piped through to the TV that mortuary attendant Pete is watching. A broadcast quality tape will be supplied later for editing. During today Sax will shoot several close-up inserts that reproduce moments from the movie – notably the Doctor's hand twitching as he too begins to come alive.

Sax's attention to detail is meticulous and his drive to get the *Frankenstein* parallels right – such as timing lightning flashes to moments on the video tape – again cost time. Instead of finishing at 22:30, it is gone midnight by the time all the morgue scenes are done. Dropped from the schedule is a scene in the Accident and Emergency Bay where the Master and Chang Lee hot wire and steal an ambulance. By that point the second unit is well over halfway through its working 'day'. Their task is to take advantage of the quiet streets at night and do all the lost shots of the ambulance and motor cycle heading down to the ITAR building.

Wednesday 24 January 1996

Grace and Fervour

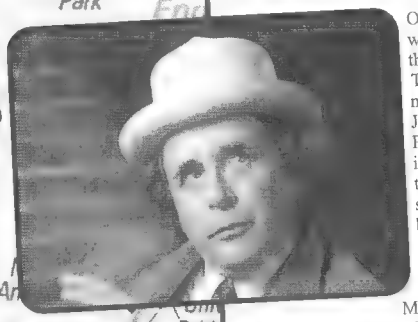
Paul McGann is able to take a rest for most of today as his predecessor not so much steps back into character, but is carried back onto a trolley to preserve the waxen make-up performed on his feet. McCoy has no lines but will spend much of the day being wheeled up and down reopened corridors on the hospital's fifth floor, allegedly on his way to E.R.

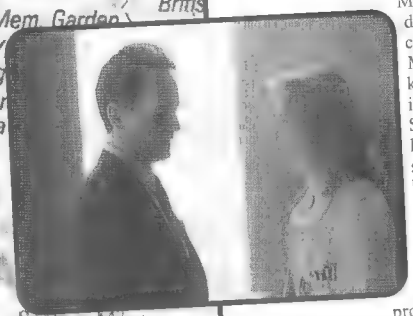
Eric Roberts is required briefly for the very first scene of the day, as the Master tries to ascertain the Doctor's whereabouts from Curtis the nurse, while casually removing a redundant fingernail. McGann too has a single scene, slouched in a seat in Reception, minus shoes, until he spots Grace about to enter a lift.

Much of the day belongs to Grace in her blue ball-gown, performing all of her scenes in the Reception and corridor areas. The shoot does overrun by 15 minutes, but only so that Sax can capture a slow motion 'beauty shot' of Doctor Holloway running down a hallway, living up to her nickname of 'Amazing Grace'.

Thursday 25 January 1996

Echo X-rays Tangoed





On paper today ought to be straightforward, with just four scenes to film. But the best laid plans…

To begin with Philip Segal is in a bad mood. He has just had it confirmed that Jo Wright will receive an Executive Producer's credit on the movie, implying confirmation of a creative input to the project. Partly this is on the strength of script revisions Wright has been requesting from Matthew Jacobs, apparently without Segal's knowledge. Secondly Segal is unhappy that a small camera group from BBV (including Mark Gatiss) is here with Sylvester McCoy to shoot a *Bidding Adieu* video diary of his trip to Canada, intended for commercial release.

Meanwhile, back at the hospital, Sax is keeping his head down and concentrating on scenes in Grace's office. Sequences of her with Doctor Swift, leading to her resignation, should be simple, but many takes are needed before the Director is happy with storm rain lashing the windows outside. The rain is being provided courtesy of fire hoses, and in earlier takes the deluge looks too much like water being sprayed onto glass. Fire is the next problem. Sax wants a convincing 'whoosh' as the Doctor's X-rays are incinerated, but getting this 'whoosh' is difficult and time consuming. Being a location Special Effects are wary of causing a big fire. But small balls of accelerant-soaked cotton wool fail to persuade the slides to catch fire on cue and with a decent flame.

Then there is the elevator interior scene between Grace and the new Doctor, filmed inside one of the hospital's larger patient lifts. Sax is unsure if he wants McGann to whisper the word "Puccini" in Grace's ear, or proclaim it loudly, at the opening of their encounter. So he opts to shoot both, but the knock-on of this, plus Grace's interview with Lee and sequences of the Doctor roaming the hospital bemused add two hours to the production schedule.

Friday 26 January 1996

All Change Please

Week two of production ends with a landmark day - the regeneration of Doctor seven into Doctor Eight, McGann and McCoy are both in hospital sheets and thermal underwear for their parts in the transformation. There will also be an extra body as well. A full size surgical skeleton has been rented for the day to add an additional effect to the regeneration process.

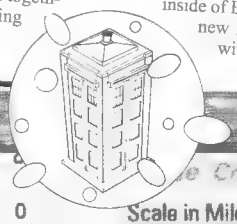
There is a further, and very expensive, piece of rented equipment down on the morgue set today. A 35mm motion-control camera and rig have been fitted over the gurney. Every move the camera makes, every lens shift, every aperture change during its first pass over the trolley will be duplicated exactly during repeat passes.

There is human intervention needed as well. As previous Directors have experienced, so Sax must ensure his actors – even the skeleton - are positioned so that a smooth mix can be achieved. Sylvester McCoy's suggestion of pulling a few 'gurning' faces during the change is embraced, but there are problems as McGann's features are not nearly so flexible. Three passes of the camera are needed, one with each character in place. The finished shots will be edited together during Post Production, with electronic masking applied to limit areas of overlap, and GCI lightning effects added to obscure other points of transition.

Despite the generally cold temperatures it is not cold enough on set for the 'breath of life' close up that Sax wants. For this Effects supplies a stream of dry ice, blown through a pipe positioned close to McGann's right cheek, which turns to visible vapour when the actor exhales warm breath onto it. Another specific shot the Director wants is a blade of normal light (from beyond the morgue door?) falling across the Doctor's eyes as he first sits up in the otherwise blue-lit mortuary. A small spotlight positioned behind a specially cut mask achieved this.

The "Who am I?" scene in a disused ward occupies the remainder of the main unit's day. The multiple reflections in various mirrors is another specific shot Sax wants. Runners are sent to find as many old and cracked mirrors as they can and these are carefully positioned around a precise spot where McGann will stop and look at himself. No effects trickery is used whatsoever.

Outside the hospital the second unit faces another night shift. There are general exterior shots of the hospital to film, plus various tracking shots of the ambulance to indicate the morphant snake's progress. One effect used here is an inflatable air bladder to pump up the inside of Bruce's paramedic jacket to chart the creature's new hiding place. This shot will be synchronised with the CGI snake during Post-Production.



PRODUCTION DIARY

Monday 29 January 1996

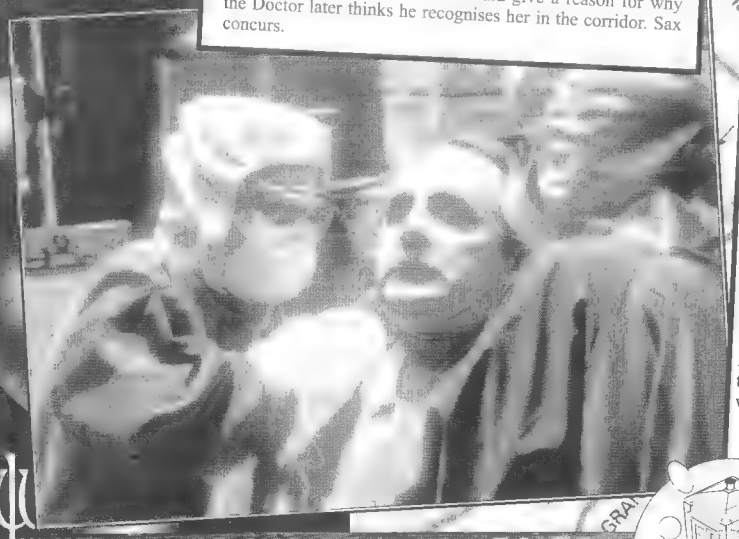
Doctor in Distress

After an exhaustive first two weeks Paul McGann finally gets the opportunity for a few days off to tour Vancouver with his family. He has a full four days to look forward to, but McCoy has had only the weekend. He is needed back at the hospital today to prepare for all the scenes of his Doctor being operated on by Grace.

This will be a sequence requiring careful preparation as no-one on the production is medically qualified in heart surgery – not Jacobs, not Sax and least of all the Canadian actors playing theatre staff. They have access to a lot of rented equipment, and an Effects heart monitor that plays video recordings of a heart pumping, fluttering, seizing and going dead. But that's it.

To get around this, today is scheduled as more of a rehearsal day. One of the people recruited to play a theatre nurse is medically trained and her role today will be to coach all of the other actors in believable medical protocols, language, procedures and actions. Over the course of the day Daphne Ashbrook and her team will go through the operation time after time, pinning down and rehearsing their lines. At various points Sax will shoot some close-ups and insert shots, but his only main interest will be to lens sequences with Doctor Swift up in the theatre observation room, as he and the hospital investors watch Grace lose a patient.

At one point Sylvester McCoy offers a practical suggestion. Why not include a moment where the Doctor pulls Grace's facemask away? This would give a reason for why the Doctor later thinks he recognises her in the corridor. Sax concurs.



Tuesday 30 January 1996

Smooth Operator

Today is the operation for real, with take after take being performed that will ensure a mass of angles available for editing to give the scenes an intense, action-based feel. Yet again Ashbrook is back in her ball-gown, enduring lengthy hours of filming in a heavy skirt and heels with her head in a blast hood and her nose and face masked. For once, nobody is complaining about chilly working conditions.

Once he is happy with these sequences, Sax backtracks slightly and shoots footage of Grace in the Prep Room next door, getting briefed by the senior nurse about her emergency patient. This scene goes better than planned and it looks as though the unit will finish early today. Determined to try and build up more contingency time, Sax pulls forward a scene scheduled for tomorrow. Hastily bundling his extras into gowns and dinner suits, he asks Richard Hudolin to create a tiered seating area akin to stalls in an opera house. One of those hastily told to dress up posh is his own wife, Karina, who is working on the movie as a P.A.

Lighting creates the atmosphere perfectly, but Sax has to keep his shots very close in on Grace to avoid any of the hospital scenery creeping into shot.

Wednesday 31 January 1996

Un-urned Income

Sufficient of the TARDIS set now exists for Sax to shoot the majority of McCoy's scenes aboard the ship. It's McCoy's first real look at the huge interior, all lit up with members of the Design group flitting about, testing out all the working components. Privately the actor admits to Philip Segal how emotional a moment it is for him: being accorded the chance to play out his role as the Doctor one final time on the most magnificent TARDIS set ever built.

McCoy gives his all to these scenes, modifying his performance of the Doctor to suggest his incarnation has become an 'elder statesman' - calmer and more at peace with his universe. That is, until the Master's essence escapes and hijacks his vessel. As well as the control room action is filmed in the green room, the music room and the vestibule area where the Master's casket is stored. No close-ups or establishing shots are done today, only footage with Sylvester McCoy.

McCoy is also filmed standing on a revolving turntable in an area of the stage screened with Chromakey green drapes. This is footage that will eventually be matted into an Eye of Harmony scene as the Master reviews what has become of his nemesis. Segal had hoped to include images of all the previous TV Doctors here, but clearances made it cost unjustifiable.

Sax's aim to complete scenes with the Master and Chang Lee in the ambulance cab are again thwarted by time, but there are opportunities for McGann and McCoy to appear together in costume for publicity stills, and for McCoy to participate in a short interview for the Electronic Press Kit. This promotional product, supervised by the BBC's publicity people, is replacing the 'Making of…' documentary. As this will come directly under a media publicity banner it can be done without incurring the type of expenses a separate behind-the-scenes feature would have done.

Thursday 1 February 1996

Turn the Key Lee

Back out into the cold today as the unit heads back into town, to an alley close to the junctions of Union and East Georgia streets in Vancouver's vibrant Chinatown district. The alley is fairly unremarkable until the scenic crew starts adding fences, gates, oil drums and packing crates. Two specially made props brought along today are the full size police box prop and a huge plywood panel on a frame, painted on one side with a mocked-up poster inviting people to tour London.

Filming starts at 14:00 as there are a few daytime scenes to do of Chang Lee rifling the Doctor's possessions and using the Doctor's key to open the TARDIS door. Sax adds an unscripted moment here, asking Yee Jee Tso to walk fully around the police box to help contrast the ship's interior dimensions from its outside for newcomer viewers.

Preparations for the shoot-out commence after sundown. No live ammunition will be used throughout the filming so there are a lot of floor effects to set up, such as bullet holes spattering against walls, debris spinning and exploding, and close-ups of spent shells falling to the ground. Peter Ware's second unit is with the main team tonight to film all of these cutaway images. Fortunately the Canadian team has a lot of experience with this kind of work for U.S series, so Sax is happy to leave the stunt directors in overall charge of these action sequences. Even so, production today still finishes late at 3:30 am

Monday 5 February 1996

Pulling Strings

Something of a rarity for this movie – a daytime shoot, as Geoffrey Sax works towards wrapping all of his location work this week. The production has gained an extra body in the form of Editor Patrick Lussier who, last week, began the Herculean task of sifting through the miles of footage shot so far. His job will be collating it into a series of rough edits so that the Director and Producers can spot any points where they might need additional filming, ideally before principal photography wraps.

Their venue today is a multi-storey car park at the back of the Golden Crow Centre on East Georgia Street, around the corner from the hospital used last week for filming and not far from Chinatown.

Being February and Vancouver it is very cold as the unit gears up for a 10:00 start in parking bay lot 420. This fact is not lost on Paul McGann who points out that the concrete floor is freezing and yet he is expected to walk around on it barefoot. Hastily one of the costume team is despatched to a fabric store and within the hour a pair of moleskin foot-pads has been cut to shape and glued to the soles of the actor's feet.

McGann and Ashbrook's scenes together are straightforward, except where she has to drive her 4 x 4 around the car park, with a camera mounted on the front, and remember her lines. Close-ups of the Doctor pulling out fibre-optic cabling from his chest will be done as prosthetic cutaways at a future date.

Scenes with the two leads are completed before sunset, allowing the unit time to move back into Chinatown to shoot establishing footage of the area around the alley. Last week, while they were filming in the alley, Sax spotted a first-floor apartment overlooking the junction, owned by an elderly Chinese couple, that he felt was ideal to start his track to introduce the scene. Peter Ware agreed and has, over the last few days, booked a camera crane mount and cleared permission to film with the apartment's owners. Sax gets his panoramic opening swoop shot.

Friday 2 February 1996

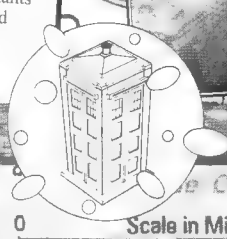
Bidding Adieu

Work resumes at four in the afternoon with two units operating. Ware's second team is despatched to capture footage of the Doctor and Grace roaring through Chinatown on their motorcycle, pursued by another police bike. One of the few genuinely humorous moments planned for the movie is the sequence of a traffic cop hurtling into the TARDIS at speed on his bike, only to emerge again moments later, while the camera stays locked on the police box exterior throughout. Managing this shot requires placing a painted plywood panel in front of the camera, so the motorcyclist can ride his bike behind it, turn around and appear again. Keeping the camera locked, the plywood is removed and replaced by the TARDIS prop in foreground, together with the Doctor and Grace. In Post Production the two shots will be merged with the plywood board electronically painted out.

Sax's main unit also tries its hand at police box rollback and mix shots for the first time – quite a feat when there is a gun-toting gang and their intended victim to choreograph at the same time.

The last few scenes prove quite arduous for Sylvester McCoy. First he must be carefully wired up for the moment when a stream of machine gun bullets rip through his clothes. Then he must fall into a cold puddle of water with a convincing 'splat'. Finally he must perform his dying words to Chang Lee while still lying in the cold puddle. Inevitably, with so many mechanical effects to set-up and execute there is an overrun. Indeed, a watery daylight has already dawned by the time filming finally completes at eight o'clock on Saturday morning. Reportedly McCoy rises from his pool of water, plants the TARDIS key around McGann's neck, shakes his hand and says, "It's all yours now".

Later this weekend Sylvester McCoy will board his flight back to London.



PRODUCTION DIARY

Tuesday 6 February 1996

Chicken Runs

Back to night duties for everyone as the unit seals off a section of Carrall Street, at its junction with Keefer Street, near Chinatown, in readiness for shooting events surrounding the truck accident traffic jam. An additional complication for the film makers tonight is a need to slot in interviews and covering shots of the filming for the movie's Electronic Press Kit. This material will be taped on a Betacam camera rather than one of the unit's 35mm film cameras.

Weather conditions force the team to shoot between showers, sometimes heavy and prolonged. Long shots of the ambulance taking off and driving along the pavement (sidewalk) are lensed while rain stops play with the actors.

The script describes the accident scene simply as a road blockage, but Sax originally suggested it should be an overturned circus truck, with escaped giraffes and zebras running amuck. After reintroducing Sax to the world of reality Peter Ware agreed flocks of chickens might come within budget, so the Director asked for 500 of them. Reportedly this was because he knew most of them would go missing long before dawn…

Bill Croft, alias the hapless highway patrol policeman duped into handing over his motorcycle keys to the Doctor, has never seen a jelly baby before. These 'props' have been specially brought over from England by Geoffrey Sax, following his recent Christmas visit there. At first Croft thinks the Director is sick for asking him to visibly bite the head off the baby, but is eventually persuaded this is a normal British custom. Keen to mine as much humour from the situation as possible, Sax asks for one take with the stranded motorists all prompting the policeman in unison to hand over his keys. It's a take studio executives will later ask to be swapped for a less 'arch' interpretation.

Wednesday 7 February 1996

Bad Hair Day

Poor weather and Sax's drive for artistic perfection is the trigger for worried expressions today. There is a lot of scheduled footage still outstanding, and this is the last day the main cast can be available for location work. Some holes can be plugged by 'on the fly' lines of script from Matthew Jacobs that the artists can say during studio sessions, but in the main it's a case of going 'hell for leather' during today's very long shoot.

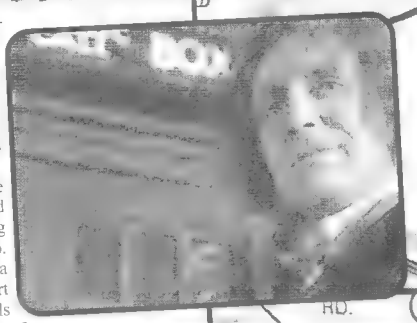
Matters are exacerbated by the weather turning even more inclement, with heavy showers replaced by long periods of sustained rain. There is only one main scene to shoot, but it is a long and a crucial one; the Doctor's goodbye to Grace at the end of the movie.

The police box prop has been brought down to the fountain area in John Livingston Park, near Carrall Street, ready to be trundled in and out of its materialisation spot as required. Worried that the rain might not let up, Sax tries filming the farewell scenes with both artists holding umbrellas, but everyone agrees the scene loses its passion and its dynamism with both actors struggling to balance their brollies.

So, the only alternative is to do the scene in small bursts, with breaks in between to dry the actors with blasts from hot air dryers. The big problems are Paul McGann's hair extensions, which respond to periodic dousing and drying by becoming frizzy. Matted in stock footage of fireworks will help enhance the scene in Post Production, but nothing will stop the Doctor looking as though he has a ginger cat perched on his head for some shots!

There is no time to rest once this scene is finally in the can. Those deferred scenes of the Doctor and Grace riding their purloined police bike are still to do. A special vehicle is needed for these; a Land Rover and a trailer supporting part of the police motorcycle with its wheels removed. The objective is to shoot some of the dialogue between Grace and the Doctor while they are en route to ITAR. Daphne Ashbrook and Paul McGann mount the cycle which is then driven around the darkened streets with a locked off camera plus microphone, fixed on the trailer, filming their lines. Periodically the camera's position is changed so different angles can be taken.

Overrunning again the unit is fighting time to get these scenes shot. Typical film makers' luck prevails and clearing skies signal an earlier dawn. Indeed the light has already begun to change by the time Sax decrees he has everything he wants. It's six in the morning, but fortunately Ashbrook and McGann will not be needed for Thursday's schedule. Geoffrey Sax will be though, so he retires to his trailer to snatch a few hours' sleep.



Thursday 8 February 1996

Snake and Bladders

Not surprisingly, given last night's exertions, Geoffrey Sax is a little late getting to work for 14:00 today. There are only two actors in the studio at Burnaby this afternoon - Eric Roberts and his wife Eliza - and for their two scenes together Richard Hudolin has constructed a small set to represent the bedroom in Bruce's apartment.

The longest scene is their first one, as Bruce's body is invaded by the snake morphant. All of the snake effects will be done by the L.A-based CGI team, but Sax must still work to a very detailed storyboard; blocking out every tracking shot and angle where CGI images will be added. Air bladders have been booked and rigged for two shots where the snake will interact with objects on the set: the sleeve of Bruce's jacket, and the top of his chest, beneath the sheets, to indicate the creature killing and taking possession of the sleeping man's body.

As Bruce, Eric Roberts has a wholly different make-up appearance to his guise as the Master. Lighting too is subtly altered; soft when Roberts is appearing as the paramedic, harsher with shadows for his Master persona.

The crane rig employed on Monday is back in the studio today, framing a number of high angle shots of the apartment set, which has no ceiling to it. For close-ups of the Master with his green eyes glowing, a variation of Front Axial Projection is used to make the phosphorescence glow. In between takes Roberts does his interview segment and sound-bites for the Electronic Press Kit.

Today's shoot is booked to run till 02:30 but by midnight Sax is visibly flagging. Plans to shoot sequences in the TARDIS vestibule of the casket cracking open and of crockery and furnishings flying everywhere are put on hold for another day.

Not so the second unit's fortunes. They are outside again around Lombard Street and Waterfront Road for a 16:00 to 04:30 shift, polishing off all remaining long-shots of bikes, ambulances, etc.

Saturday 10 February 1996

Master's Tipple

Rec[illegible] use about how long today's extra studio day lasts, but certainly it takes in a mixture of filming and rehearsal. On set atmosphere is far more positive now so Geoffrey Sax allows Roberts and Jee Tso an extended rehearsal period to build up their interaction, as they walk through scenes in the TARDIS library, the Master offering Chang Lee gold dust if he will help him dust the Doctor.

There are other sequences Sax can supervise in the interim. He wants some extra shots in Bruce's bedroom set to use for cutaway shots of the snake morphant. He also wants some extra shots of Bruce's paramedic jacket in the ambulance cab, bulging as the morphant moves around inside it.

Over to one side of the studio the second unit films tracking shots of two model planets the Design team has built to represent Skaro and its moon. In another corner Richard Hudolin has erected a metal and fibre-glass cage to represent the Master's death cell on Skaro. For a very brief period, Canadian actor Gordon Tipple dons the Master's black suit and a pair of specially made manacles for his appearance as the 'Old Master'. The crane rig is used to accomplish a high-angle pull-out shot.

Sunday should be a day off for everyone, but Sax is delighted to find that his four main actors are willing to come tomorrow to work with the Stunt Co-ordinators on choreographing the big Master Doctor fight scene.

Friday 9 February 1996

Living in Harmony

Fresh from his day off, this is Paul McGann's first day working on the TARDIS sets. But he has a late start as most of the twelve and a half hours are given over Chang Lee and the Master's early scenes aboard the ship.

It isn't a day that goes smoothly. For whatever reason Yee Jee Tso is in a bad mood and there are some heated exchanges between him and the Director about how some sequences should be played. Sax is keen to show Chang Lee more demonstrably taken in by the Master's show of 'paternalistic' affection towards, but Jee Tso wants to retain the Chinese boy's cool, streetwise air.

Frustrated, Sax switches to scenes in the control room, leading to the moment where Grace strikes the Doctor down, revealing herself as possessed. In the running order this sequence is labelled as, 'Grace bonks the Doctor'...

Rather than square up to Jee Tso again Geoffrey Sax and Philip Segal elect to close production early this evening. Another scheduled scene that will need postponing again is the fire axe and hose sequence at the ITAR building.

By agreement with the entire cast and crew, an extra day in the studio will take place tomorrow. First though, Philip Segal wants to have a few words with his young Canadian actor...

PRODUCTION DIARY

Monday 12 February 1996

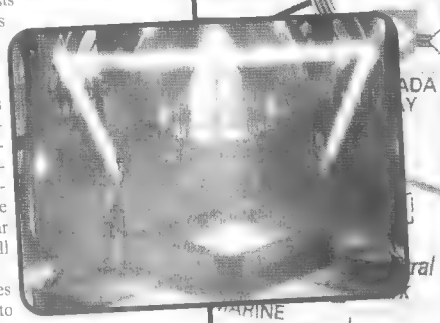
You've Been Framed

Delayed but not defeated, week five begins with Sax tidying up some loose ends. Finally, the Master and Chang Lee perform their exchanges aboard the TARDIS for real, and finally, scenes with Chang Lee 'driving' the ambulance are put to bed. They are on the verge of letting the Doctor and Grace do their hose and fire axe scene at ITAR – on a small, specially built corner set - but defer it yet again to work on part of the Grace 'bonking Doctor' scene.

This too grinds to a halt when Daphne Ashbrook complains that one of the black contact lenses she has had fitted over her eyes to convery possession might have scratched her cornea. Releasing her for an optician's check-up, Sax uses the remainder of today doing work over on the green-screen set - notably close-ups of news broadcasts on Grace's TV, various cutaway shots of alley way props being gusted by the TARDIS' arrival, and cutaways of any other props that might look appropriate in an alley. Sax had hoped to reshoot the Doctor/Grace final kiss against a green screen tonight – so he could matte in footage of fireworks as a backdrop - but Ashbrook's absence rules this out.

Tuesday 13 February 1996

Eye Rise Flats



Once reassured that Ashbrook is not going blind Sax wraps the scene that had been started yesterday before migrating his four main cast leads over to the cloister room set.

Sax is concerned about this set. Its focal point is the Eye of Harmony portal and all of the big dramatic effects stem from when the Eye is open and its power is unleashed. But the Eye is sunk beneath a rostrum and when the shutters are open, the only light emitted is emitted upwards - restricting the Director from heightening tension by using light effectively. One way around this is to maximise the amount of time the artists are stood on the rostrum, close to this awesome power source. But that means shooting almost every scene using a crane-mounted camera.

Everyone finds this process arduous as Sax is having to direct his stage-mounted actors remotely from the studio floor, while watching what the camera is seeing from a monitor. To complicate matters further, this is one of the days when McGann is required to wear the metal restraining harness that will forcibly keep his eyes open.

The actors do their best, but pauses are inevitable if only for McGann to have his eyes bathed with eye-bath solution. Just for a change there are few objections from the artists when a camera team from **Entertainment Tonight** turns up early evening to conduct interviews and grab some publicity stills. Shooting runs 90 minutes over schedule, but still there has been insufficient time to get everything on the diary filmed.

Wednesday 14 February 1996

Light Dawns

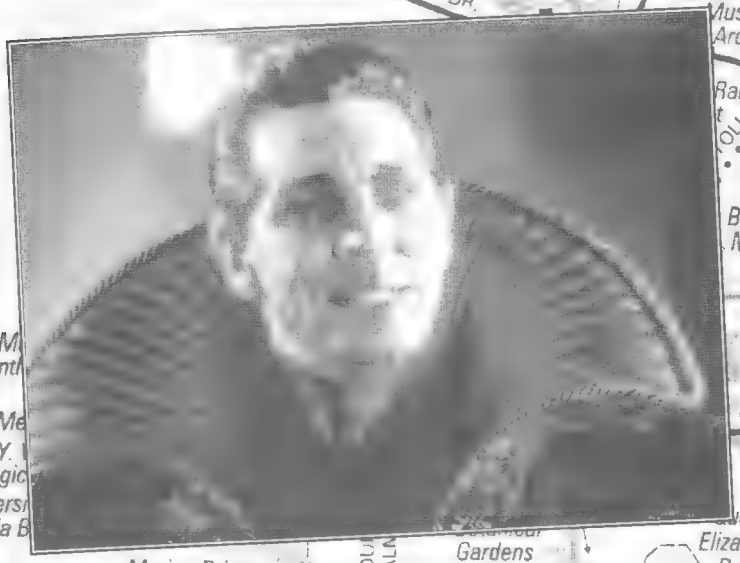
Looking for a 10:00 am start again today, Sax's first priority is a breakfast production meeting with Segal, Jacobs and the other Producers. Basically it's crunch-time with Sax pointing out that, even with over-runs, there is no way the movie can be completed by close of play this Friday.

This isn't a new experience for anyone present in the room. Rarely in Hollywood do productions run like clockwork and run-overs are a factored in, if unpopular, aspect of film making. Sax estimates three day over plan are needed, and Segal agrees. Beaton and Ware then examine the financial implications. Their most expensive overhead is Eric Roberts. Any days he spends on the project over and above his contract will cost Universal a great deal of money. Reviewing their schedules and the script, maximum effort is poured into devising story revisions and a filming diary that will enable Roberts' scenes to be done first as a priority. That work will happen during the course of today. For now, Sax is briefed to carry on filming…

For McGann it is his second, and longest day, in the harness, with a lot of time being spent hanging from chains in the cloister room set. While some degree of optical augmenting will be added in Post Production Sax is keen a achieve a lot of the Eye of Harmony light beam effects in real time. For these, mirrors and powerful but small halogen spotlights, nicknamed 'pups', are positioned around the set. Then, to make their blue beams apparent to the cameras, stage hands fill the set with theatrical smoke, which Ashbrook finds uncomfortable to work with.

In between takes on the main set, Assistant Directors find time to grab McGann and Roberts for close up shots in the green-screen stage. These are needed as base materials for the CGI team to create morphing sequences of the Master taking on the Doctor's likeness.

There is also time, during the evening, to finally complete that long-outstanding fire axe and hose scene in the IKAR building. Happy Valentine's day.



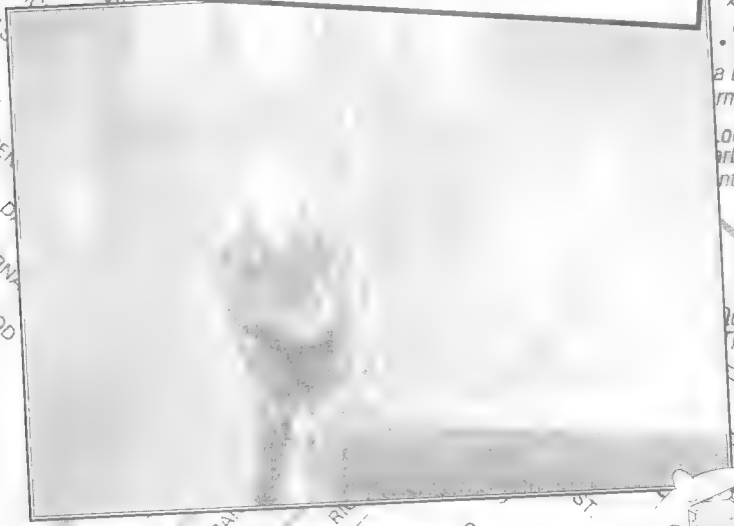
Thursday 15 February 1996

Winds of Change

Jacobs has delivered a set of script revisions and Ware has plotted out a new shooting schedule that should enable scenes with Eric Roberts to be completed by Friday evening. The key impetus of today will be the Doctor/Master fight scene, while tomorrow will concentrate on flying harness work.

As with all fight scenes, each shot has to be carefully choreographed and rehearsed both for the actors, to ensure their safety, and for the cameras, to ensure maximum believability. The production has two stunt co-ordinators, Fred Perron and JJ Makara, whose job it is to map out the sequence from the point in the script where it simply says, "They fight" to the moment where one emerges as the winner. At first the two co-ordinators play both parts to work out a routine that Sax is happy with. Then each stuntman coaches his nominated actor in their required moves until, finally, both actors are movement perfect.

Filming the fight is a slow and painstaking process, made all the worse by having a wind machine blowing debris across the stage to denote time moving in an agitated manner. At one point a shard of dried leaf blows into Eric Roberts' eye, halting filming while the actor is examined for any sign of injury. Fortunately the threat of a lawsuit soon recedes and all of the main physical action is completed.



Friday 16 February 1996

Time Flies

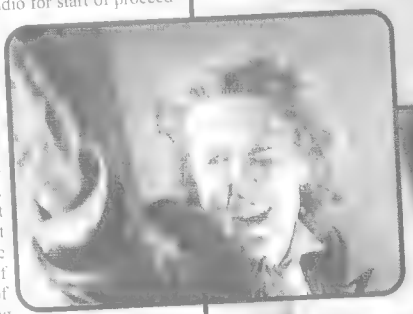
Another rented item is present in the studio for start of proceedings this morning: a flying harness rig – a variation on the 'Kirby Wires' arrangement familiar to most British actors.

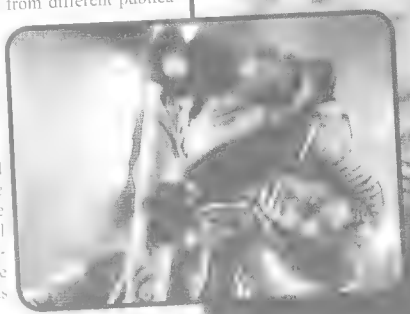
It is also day two on set for a number of British newspaper reporters, journalists and the odd ***Doctor Who Magazine*** editor, keen to tape interviews with the four main cast members. They have been assigned offices in part of the studio's administration wing, but each must wait for gaps in the schedule when an actor can be released for half an hour or so. Very often it is a case of the actor sitting in an office and being visited by a procession of interviewers from different publications.

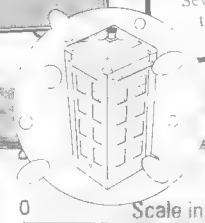
Sequences involving the flying harness take place both in the main cloister room set and in the green-screen area. The Master's 'death' scene, as he is drawn into the pull of the Eye's radiance, refusing to take the Doctor's outstretched hand, is the most complicated to film – the wind machine is in use again – but there is also source footage for matte shots to be captured. Paul McGann takes his spin on the green-screen turntable for the scene where the Master learns that Doctor seven has become Doctor eight.

Under contractua, pressure to finish before midnight Sax has to abandon a sequence where the Master kills Lee by lifting him bodily off the ground and hurling him into the maw of the Eye – which would have seen Jee Iso taking his turn in the flying harness. Instead the Director must settle for yet another simple neck-breaking.

Filming successfully finishes before Roberts' contract does. This is a pleasing fact for Segal who can now relax a little by attending, as a guest, the 'Seventh Seal of Gallifrey' convention down in California over the weekend.







PRODUCTION DIARY

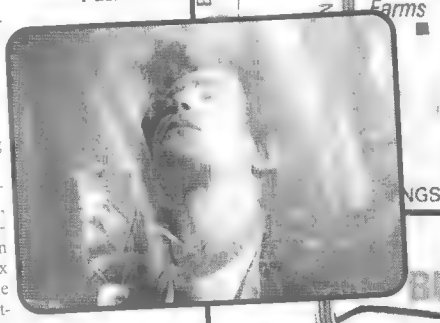
Tuesday 20 February 1996 — *Past Times*

The penultimate day of shooting predominantly takes place back in the TARDIS cloister room once more. There are some pick-up shots from the fight scene to do, with Dale Reynolds, the Master's stand-in donning his robes for long shots such as Grace being hurled to her death.

The main scene for today is the resurrection of Grace and Chang Lee, which mostly takes place on the staircase landing with light pouring in through the gothic window. Again Sax is keen to achieve a sense of dream-like wonder mostly through real-time lighting rather than added on optical effects. Working in close partnership with Glen MacPherson, his Director of Photography, Sax floods his set with a bright day-time light, over-exposes the camera slightly and fits filters over the lens to give a halo effect to all foreground images. The wind machine is cranked up just enough to add a gentle breeze to these shots.

That breeze is strengthened for some outstanding solo shots of Grace as she clings onto one of the pillars surrounding the Eye of Harmony during earlier scenes before the Master's demise.

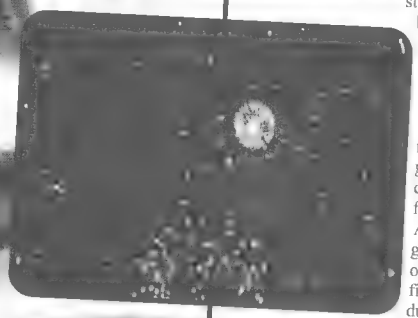
Today concludes with a number of other insert shots – long shots of the Eye opening and closing, and another much-delayed sequence: the casket containing the Master's remains cracking open.

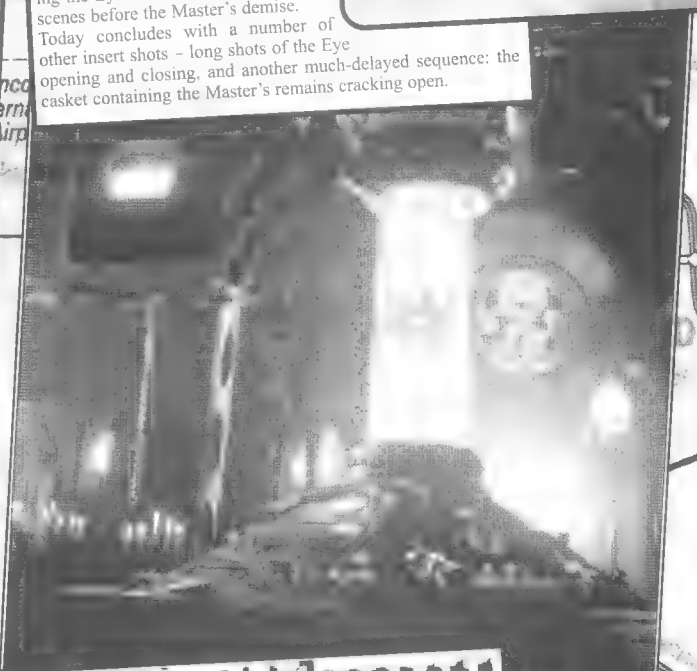


Monday 19 February 1996 — ***Firework Fiesta***

Refreshed somewhat from his feting by the fans, Segal returns to find more arguments have erupted between his two transatlantic partners. Universal has gulped at the $170,000 bill these extra three days will cost, and wants to shift the blame, and therefore the debt, onto the BBC's shoulders for dithering over the selection of Geoffrey Sax, and the additional script rewrites insisted upon by Jo Wright. BBC Worldwide responds by pointing out that no rewrites incurred additional overheads or production delays, and that Sax's start date had been mutually agreed by both parties. The BBC does not pick up the bill.

Geoffrey Sax resumes where he left off, with all of those sequences in the main cloister room scenes that don't involve Eric Roberts. Very little of this is new material. Mostly it's a case of going through scenes again to get close-ups, two shots and reactions from McGann, Ashbrook and Jee Tso. At long last Ashbrook and McGann get to re-enact their end-of-story kiss on the green-screen area. Footage of fireworks exploding will be matted in during Post Production.





Wednesday 21 February 1996 — ***Record Breaking***

Whatever the outcome today is the last day of production. There can be no more extensions, and there is a lot to do, although all of it is centred purely in the TARDIS control room. These scenes and sequences are nearly all from the last few minutes of the film, but they begin with an earlier scene, as the Doctor introduces Grace to the workings of the TARDIS.

These are followed by various solo sequences of Ashbrook dashing into the control room, pulling wiring from beneath the console, working out which cables need to be connected together, and getting confused by displays on the TARDIS scanner screen.

There are also a lot of cutaway shots to do – the Time Rotor oscillating, controls being operated, even some instruments working by themselves.

For the big epilogue scene, where the Doctor agrees to pilot Chang Lee and Grace back to Earth, it is reportedly Geoffrey Sax who suggests ad-libbing a moment where the TARDIS controls stall, only to restart after a sound thump from the Doctor's fist.

Technically it is nearly six o'clock on Thursday morning when the lights go out on the TARDIS set for the last time. By this point Paul McGann has filmed the movie's closing scene – repairing the console with his trusty sonic screwdriver before settling back to continue reading H.G.Wells' *The Time Machine*. The production running order lists this scene as 'Off to series heaven', assuming that the next time these sets are lit it will be to make the next season of **Doctor Who**...

DOCTOR WHO
IN·VISION

CHECKLIST 16

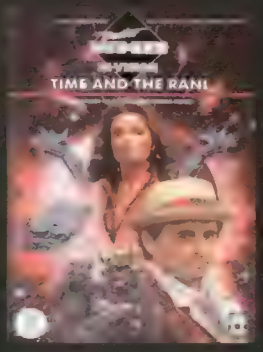
The collected reference works
dates of first publication:
April 2000 to January 2002

 # 89 - serial 7C - Apr 2000
Cover art: Pete Wallbank

Eric Saward's original ending but Craig Hinton considers Robert Holmes' final attack on a civilisation he worked so hard to create. Plus set designs and storyboards.

 # 90 - series 23 - Jun 2000
Cover art: Steve Caldwell

Elisabeth Sladen remembers Ian Marter, plus obituaries for Patrick Troughton and Dennis Spooner. Kevin Davies on the BBC, the BBC on Doctor Who and the lost season in depth.



 # 91 - serial 7D - Aug 2000
Cover art: Pete Wallbank

A profile of the lost seventh Doctors, and an interview with the one that made it. Pip and Jane Baker on their vision for the new Who and the BBC's outline for how to play it.

 # 92 - serial 7E - Oct 2000
Cover art: Paul Vyse

Andrew Cartmel comments on the dawn of a new era while Anthony Brown roots out J.G Ballard and Robert Holmes' 'Timeslip' by way of source inspiration.

 # 93 - serial 7F - Dec 2000
Cover art: Nick Spender

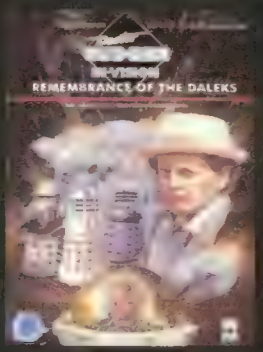
A 'Wish you were here' postcard from Barry Island and some light on Ray, the seventh Doctor's companion that was not to be. The check-lists begin as does the space age.

 # 94 - serial 7G - Jan 2001
Cover art: Richard Atkinson

It's bye bye to Bonnie and a big hello to an Ace ice spectacular. Andrew Stitt breaks for the border and there's a public mutiny over Kane's demise.

 # 95 - series 24 - Apr 2001
Cover art: Steve Caldwell

In-Vision reviews In-Vision and Craig Hinton reviews Mel. Kate Brown interviews Sophie Aldred and there's part two of Sylvester McCoy's interview with Jeremy Bentham.



 # 96 - serial 7H - May 2001
Cover art: Pete Wallbank

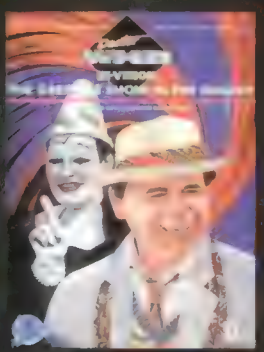
Ben Aaronovitch's original storyline in full while Alan Stevens has a nice day at the cemetary. The Daleks get a makeover and the Doctor makes a quantum leap.

 # 97 - serial 7L - Aug 2001
Cover art: Sean Ditchfield

Costume gets a taste for the Kandyman and there's sweet revenge against Bertie Basset. Jim Sangster appreciates that without blues there are no other colours

 # 98 - serial 7K - Sep 2001
Cover art: Johnny Waudby

A happy 25th birthday for the Doctor, but Prince Edward has to decline an invitation. Exclusive behind-the scenes pictures and Courtney pines for a day on location



 # 99 - serial 7J - Nov 2001
Cover art: Richard Atkinson

Oh what a circus, oh what a show as the Doctor faces some in tent's production problems. Mike Tucker sands down more effective solutions and there's Jessica Martin too

 # 100 - series 25 - Jan 2002
Cover art: Steve Caldwell

100 issues but companions carry on screaming. There's the making of 'The Making of Silver Nemesis', plus 'Buffy', the boys from 'The Dwarf' and 1988 was a year that was

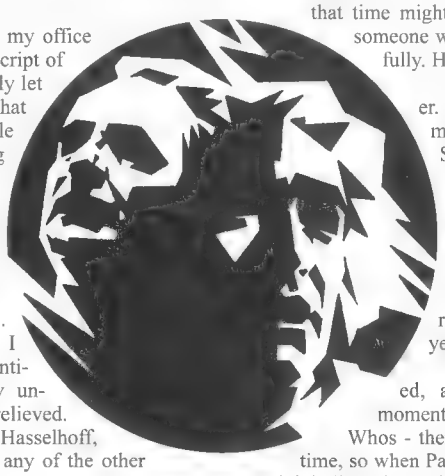
some of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

"It's Coming Home, It's Coming Home"

It ain't over till the fat lady sings... So in the meantime, Dave Owen gets all operatic as he assesses Doctor Who's last televised adventure... so far.

I can't believe that **IN-VISION** has finally reached that mathematical point where there are no further adventures to cover. Over the years its publisher has offered several projections as to when it might meet its moving target and be forced to transform from a historical document to a contemporary reflection, but here in 2003, our sights are still firmly in the past. 1996 might not seem all that long ago, but for **Doctor Who** fans the world has changed since then.

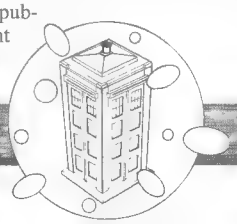
Back then, I was basking in the attention that came from being ***Doctor Who Magazine*****'s** sole reviewer but had never yet had the honour of critiquing a new production of the series, or offering an evaluation of an incumbent lead or production team. The prospect of doing so with a brand new TV movie, and the accompanying promise of an ensuing series had me salivating with the importance this might bring me. (And sniggering rather a lot, I'll admit at the smutty neologism "Back door pilot"). So I was left quivering with impotent indignation when our editor announced he would employ his prerogative to evaluate the movie himself, elevating the piece to leader status. I forgave him – he had to cover his expenses for the Vancouver trip, after all. By way of compensation, I got to cover the simultaneously-published ***Script of the Film*** and ***Novel of the Film***.



I made great play of this with my office colleagues – "I've been sent the script of the **Doctor Who** film" I uncasually let slip, so as to give the impression that no such enterprise would possible reach the screen without being blue-penned and rubber-stamped by me. This was after months of being quizzed as to the identity of the new incumbent, to which I could only offer "I'm not saying it's Paul McGann, but it will be someone like Paul McGann". Eventually it was, and although I had reservations that his voice identified him too uniquely with my un-Gallifreyan home city, I was was relieved. Thank the Lord it wasn't David Hasselhoff, Tom Selleck, Leonard Nimoy or any of the other lurid press suggestions.

The weeks before Easter saw a burst of promotion, both within fan circles (I was bizarrely moved at the *ManoptiCon* convention when Executive Producer Philip Segal played a demo of the new theme arrangement, in between assuring us that we'd be getting every essential element of the series "in spades") and beyond, as my local Our Price Records (You see, things have changed since 1996) played a video loop of behind the scenes footage and interviews from the movie that literally stopped shoppers in their tracks.

This is where my jealousy started to emerge. In 1989, arguably before, **Doctor Who** had gone underground, ceased to be a public shared experience and become a cult. Fans had our conventions and our *New Adventures* and they had their memories of sofas and it turning really rubbish before it was taken off. Now, all of a sudden, the biggest event was going to take place under public scrutiny, and our hobby might be a closed shop no longer.



And then there was the awful risk that the movie might be crap.

The jiffy bag from the ***Doctor Who Magazine*** office finally arrived, and I settled down that evening at the kitchen table with a generous tumbler of vodka and orange clinking away beside me, and embarked on the script. A few hours later, the tumbler had been replenished numerous times, and although I was full of spirits, I could not truthfully claim to be feeling spirited. It read as though it really was going to be crap – a committee-designed compromise of superfluous nods to the past (yes, in spades) and the generic superhero action played against a contemporary cityscape. In the six years since **Doctor Who** had ended, many of its devotees had found themselves consuming relatively sophisticated US imports, such as **The X Files**, the burgeoning new **Star Trek** empire and its competitors like **Sliders** or **Babylon 5**. This **Doctor Who** script, by comparison, read more like a 1970s *Superman* film, replete with near romance. Was this a project that had been gestating for too long? Or just one that wasn't very special? The ever-dependable Gary Russell's ***Novel of the Film*** offered a ray of hope – it read more coherently, for one thing, seeming to make at least as much sense as any **Doctor Who** novel at that time might. But it was, of course, the product of someone who loved **Doctor Who** deeply and faithfully. Had he spun this story into one we'd like?

The next clue offered no help whatsoever. BBV's interminable *Bidding Adieu was* marketed, honestly, as a video diary by Sylvester McCoy (now officially designated The Old Doctor) but my dinner party guests the night we viewed it were perhaps justified in expecting a few behind the scenes glimpses. Not a jot. Perhaps for this reason, I observe somewhat cruelly, every single review tape I received from BBV over the next two years had been taped over an unsold copy.

Easter approached. Jon Pertwee departed, and in another of my more puerile moments, I posited a Quantity Theory of Doctor Whos - there could only be four of them alive at a time, so when Paul appeared it was time for the Jon's Tall Lightbulb to be extinguished. I made plans to spend Easter Weekend with a bunch of other fans, who as fate had it, would later be responsible for resetting the Eighth Doctor to manufacturer's defaults in the BBC Books Range. Having failed to blag a *DWM* invitation to the press preview at BAFTA, and stoically resisted the temptation to watch my sell-through copy of the video, I was going to see in this new Doctor in style, with good company and a Nebuchadnezzar of good champagne. Incidentally, the bloke in the queue in front of me to buy the video in WH Smiths made such a scene of gushing how long "we" ("we"? Not us, mate) had been waiting for this to the patient sales lady that I was tempted to substitute my purchase with something now less embarrassing by association, like *Electric Blue Volume 17 Schoolgirl Spankings*.

Easter Weekend. It was about time. Don't let anyone tell you this movie didn't have any cliffhangers – the one leading up to it was as tense as any.

Even knowing what an unnecessary piece of fan-pleasing guff the prologue was, we felt a tingle to hear the new Doctor's voice so soon. Even if the Master didn't get to speak at his trial, as the script had promised, wasn't that a cat's eye that was being zoomed in on (an amazing reference to the Master's last TV appearance in *Survival*)? As the prologue gave way to the strident theme, sounding to be honest, exactly like the demo, I

felt the same emotions I had felt ten years earlier in the main hall at *PanoptiCom*, as episode one of *The Trial of a Time Lord* ended what was also the Doctor's longest absence from the screens – happiness, pride and empathy with all those around me. Perhaps it was just the champagne. The advance intelligence hadn't been promising, but this was our programme and we were right behind it. The next ninety minutes were for some of us, challenging, at least.

I didn't really have any problem with the performances, give or take the odd mortuary attendant or Professor, so stylised they would belong more in **Scooby Doo** than **The X Files.** Nor was there anything unsettling about the production style. The sheer number of extras on screen, and scale of the action set pieces eclipsed by far anything seen in **Doctor Who** on large or small screen in 26 years. But it did look slightly generic, and **Doctor Who** had always looked different from the television around it. Compare Alan Wareing's **Doctor Who** to his **Casualty,** or Matthew Robinson's to his **EastEnders.** And Geoffrey Sax here, by simply upping the pace towards the end, made one forget about some of the weaknesses of the script, and enjoy the sheer spectacle. **Doctor Who:** ***The Movie*** *was* undoubtedly a very exciting piece of television. But when the lights came up, there were varied opinions in the room.

> "I didn't really have any problem with the performances, give or take the odd mortuary attendant, so stylised they would belong more in **Scooby Doo**"

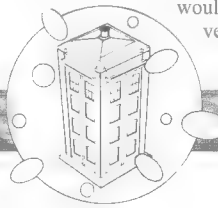
I think we all hated the kisses. They were too ambiguous, because they occurred at points in the story where they could have been romantic. Firstly, where the Doctor has not only overcome Grace's mistrust, but also charmed her, and a more human, corporeal hero might well have begun a romance, and later, when they bid one another farewell, exactly when human lovers, albeit after just a brief encounter, would kiss. Better framing could have rescued both moments. When the Doctor is euphoric at regaining his identity, he could have briefly kissed Grace on the forehead, eliciting more shock than reciprocation. And there would be nothing untoward about platonic friends kissing at midnight on New Year's Eve if they were surrounded by a crowd of other people doing the same. Unaccompanied, it's too significant. And the line "I finally meet the right guy, and he's from another planet" needs to go, especially after the Doctor has taken over, if not Grace's former lover Brian's bed, then at least his shoes.

The focus group was equally unanimous in its rejection of the premise that the Doctor be half human. That it's so obviously derivative of **Star Trek**, the series that **Doctor Who** almost defines itself by being different from, should have kiboshed the idea immediately. However, the way that it's subsequently so underused is criminal. Rather than justifying, for example, why the Doctor is less detatched and high-handed than the other Time Lords, or why he has such an affinity for Earth and humanity, it's simply a device to enable the Doctor to open his TARDIS' Eye of Harmony, when had the makers taken the trouble to watch, say PYRAMIDS OF MARS, they could have simply co-opted and extended Robert Holmes' isomorphic controls. It is telling that the notion has been almost universally ignored by those subsequently writing for this Doctor in all media. My own favoured get-out was that it is only the Master who makes this claim of the Doctor, by seeing a retinal pattern when looking through the Doctor's eyes via the Eye of Harmony. At that precise moment he's snogging Grace against a tree, so I'd like to believe it's her retina the Master sees.

I argued that night that there was nothing wrong with re-invention (or reimagining as the producers would probably have said), and that there are precedents set throughout **Doctor Who**'s history, such as Terry Nation's re-establishment of Dalek history. I realise now I was being naively over defensive. Nation's reinvention made for thought-provoking, intelligent television, that distracted from the inconsistency. The movie didn't manage that.

We were universally accepting though, of an American Master, perhaps through having the preceding years' threat of the horrific utter wrongness of an American Doctor lifted. Eric Roberts had been witty ("Did he kiss as well as me?"), callous (Killing Bruce's wife), following an absurd plan (Turning into a gel snake), and frequently ridiculous (I really don't need to quote that line, now do I?). In other words, exactly in keeping with **Doctor Who**'s enduringly unsuccessful supervillain. It's apt that the movie gets absolutely perfect this character who had been so completely at odds with the innovative, feud-free nature of the television series.

The pervading sense of gloom in the room wasn't helped by the feedback from North America, where the movie hadn't done well against the final episode of **Roseanne.** Another change in life as a **Doctor Who** fan since *Survival was* that use of the internet by the early adopters among the general public had soared, and news and gossip now whizzed between geographically disparate fans, where before they would have to have been at university or in the IT sector. So by the time the movie aired,



Other Views

Past In-Vision contributors add their verdicts...

"I first saw the Paul McGann Doctor Who movie in a flat on Los Angeles' Venice Beach, before it had even aired. My friend Lou Anders had snagged a preview copy somehow and wanted to know what the visiting Brit thought.

Well, not much.

Oh, Paul McGann was accomplished in his role but was clear that if this story was supposed to launch Doctor Who into the big time, then the convoluted story was a terrible mistake. It should have started with a clean slate, with a new Doctor and a new adventure and new monsters. As a fan, I cringed at the ignominious 'death' of the Seventh Doctor, a character whose path I'd followed throughout in Doctor Who Magazine editorship.

For the most part there was no faulting the direction or the pace of the show - but as with many US pilots, the makers' love of the subject matter seemed horribly diluted, transformed into a story reliant on special effects and action. For me, with BBC Who you always had to look beyond the bad visuals and immerse yourself in the story, forgetting the dodgy lighting and wobbly sets in favour of enjoying a good generally well acted story. With the McGann movie the visuals were fine, the acting was fine (except for the Master) but the story simply stank. The movie failed for the simple reason that the one thing that was good about previous TV Doctor Who simply wasn't there.

It's no wonder it never became a series."

John Freeman
Former Editor, Doctor Who Magazine

"Doctor Who is a television series about other planets, scary monsters and time travel. It features a charismatic lead character who improvises brilliant, unpredictable and preferably non-violent solutions to terrifying threats. This, on the other hand, is a near-contemporary slice of unremarkable Americana lacking any of the above. Never mind the chases and the romance (both of which Doctor Who has happily incorporated before) the real problem with 'Grace 1999' (my own preferred title) is not what it contains but what it doesn't. Chiefly the spectacular absence of anything anyone could possibly be watching Doctor Who for.

The lead character in this is an amnesiac, faux-cockney velveteen cowboy; a poseur who demonstrates no special skills or intellect or steel and who only survives the various 'end of the world' events portrayed by accident. BY ACCIDENT. There's no wit, no arrogance, and no strength in the Eighth Doctor. He's just a bad wig atop half-remembered clichés of Pertwee and Baker (T), a babbler of uninspired half-truths. 'I came back to life before your eyes!' he says. 'No you didn't' the comely Dr Holloway should, but (fortunately) replied, that'd have shut him up.

The omnipresence of the Seal of Rassilon is [illegible] and good, but when Philip Segal grasped for the substance but caught only the shadow, of Doctor Who the end is result was an under running, under whelming trifle. Grace 1999 saved from being a complete waste of everyone's time by Eric Roberts and his neck-snapping, lip-smacking dressing for the occasion. Now if he'd have played the title role we might have got somewhere, but as it is this remains 88 of the series most disappointed, and self-deluded minutes."

Tat Wood

"The concept of regeneration, so integral to the plot of the movie, must have been confusing to US audiences. Brit sci-fi viewers had three years of knowing who the Doctor was before the character decided that his body was wearing a bit

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knew its succession by a series was by no means guaranteed.

We drank some more, and the following day, cheered up only by our host reading some unintentionally mawkish tributes to Jon Pertwee culled from Usenet, we went our separate ways. The movie aired on BBC1 that night. To my knowledge, none of us watched it.

The intervening years have been relatively kind to the production. The lazy cliché about **Doctor Who** fans' attitude to the series, that "It's not as good as it used to be", is explicable, at least in part, by the way that old **Doctor Who** doesn't have the hard job of representing what the general public is also now watching, and signaling ongoing trends in the series. For example, one can now watch some of then products of John Nathan-Turner's flirtation with light entertainment ideals with relative ease, knowing they do not represent **Doctor Who**'s current agenda and direction. And, so, almost as soon a there was no risk of a series, Segal's interpretation of **Doctor Who** became just as historically academic as say, John Wiles', or Graham Williams'.

That has made the movie easier to return to in a forgiving light. It makes a magnificent spouse-friendly DVD, for example, the absence of cliffhangers and reprises now working in its favour, as does its mission to introduce **Doctor Who** to new viewers. And for the devoted viewer, now numbed to, or at least accepting, so of the liberties the text itself had taken with the integrity of **Doctor Who** , its realisation is lastingly impressive.

I find it almost impossible to believe that the Geoffrey Sax who directed this, is the same Geoffrey Sax who directed LWT's unsubtle political comedy **The New Statesman**, so visually style-free, it was essentially a radio programme on television. By contrast, his visuals turn this sow's ear into such a silk purse that it would be as, if not more enjoyable, if the dialogue were rendered in Italian. And that would be quite apt. **Doctor Who** had attempted to fit into many other forms before – horror film, comedy western, political drama, but as the use of Puccini's *Madam Butterfly* indicates, this is the nearest it was ever going to come to opera. Look at Paul McGann's vigil in the wilderness of mirrors and imagine him delivering a libretto about the empty vacuum in his soul, before singing rather than screaming "Who am I?" And what are the declamatory climactic scenes in the redundantly-named cloister room, as the Doctor and Master face forward, each frantically putting his case, if not the finale of a grand opera on it's showcase set?

There are some visual motifs entirely absent from the published script that inject the production with a desperately-needed serum of class. Eyes are returned to again and again – the Master's eyes, the dead fish's eye, the Eye of Harmony. When we see through the Doctor's eyes, it is with an overexposed washed-out look that is not, as I'd first thought an attempt to depict his post-rebirth confusion, since it persists to his later point of view of sinister, black-eyed Grace. The cutting between the morgue attendant watching *Frankenstein*, as the Doctor and the Master are simultaneously reborn is one way of showing they are two sides of the same coin, but I now prefer the later shots as they're both facing forwards in the cloister room, alternately showing one half of the Doctor's face and then the other half of the Master's.

No preceding BBC Television production-line style of **Doctor Who** story could conceivably have had time to add flourishes like this. For all the damage that may have happened to the script as it stewed for years in development hell, there was an equal amount of repair carried out by a director who appeared to have had more freedom than any of his predecessors. Just imagine a really good, foolproof, present-day, Earth-based **Doctor Who** script, say SPEARHEAD FROM SPACE, or THE DAY OF THE DALEKS made to this standard. It would unsurpassable – the best **Doctor Who** ever. I can tell you're drooling at the thought.

> **"Doctor Who** had attempted to fit into many other forms before, but as the use of Madam Butterfly indicates, this is the nearest it was ever going to come to opera"

That's just an (admittedly enjoyable) fantasy. What has the TV movie really bequeathed **Doctor Who** fans? A new Doctor, certainly, whose adventures in print and on CD have been guided towards orthodox acceptability by the consensual experience of the fans-turned-professionals behind them. What, to the public, may have been a short lap of honour for the Doctor became a serendipitous revamp – without this film there could have been no *Banquo Legacy*, no *Turing Test*, no *Storm Warning*, no *Chimes of Midnight*. For that, I can forgive it a lot.

It also changed the way that public **Doctor Who** can develop, in sudden visible spurts, rather than in a continuously variable stream. As I write this, it has just been announced that McGann's *Withnail and I* co-star Richard E. Grant will play the Doctor in an animated adventure for the series 40th anniversary this year, with (you'll excuse my cynicism) a follow-on series hinted at strongly. Once again, I, and I'm sure many others, are eagerly anticipating the effects this will seed in the creative worlds of **Doctor Who**.

thin and transformed into Patrick Troughton. Whether the decision to focus on the changing of the lead actor was a good one is arguable; it's another element that has to be explained (like the Daleks, the TARDIS, the Master, etc) and can be seen as a stumbling block in just getting on with the story.

But I'm glad it's there and, most of all, I'm glad Sylvester McCoy took the trip to Vancouver. He didn't have to do it. He hadn't been the Doctor for years... and I'm not especially fond of his performance. But when he sat drinking tea in the plush TARDIS control room I was just so happy to see him.

Although it would be wrong to say that I 'made do' with the Virgin New Adventures, as I'm a huge fan of Doctor Who novels, there really is nothing quite like seeing your hero on screen. What I wasn't expecting was his appearance to be so brief. We don't learn who this funny little man is and I was shocked that 'The Woman Who Killed Doctor Who' - Grace Holloway - ends up being the new Doctor's best friend. Okay, so the gurning on the slab in the hospital mortuary was a mistake - regeneration is a mystical, amazing event, not a chance to see who can pull the funniest face - but, like all regenerations, when the Doctor is replaced, a little of my childhood is lost too even if I was 10 days shy of 26 when it aired!"

Neil Corry, Editor Film Review

"The really frustrating thing about this film is how nearly right it all is. Sudden plagues of ducks, abrupt non-sequiturs, a plausible villain (to his gullible sidekick, at any rate) and a lot of superb and understated offhand sight-gags - if I'd seen these in any US TV movie I'd be thinking 'it's all a bit like Doctor Who. Did the writer grow up in 70s Britain?' Only a few small edits and you have a decent, expensive-looking Doctor Who film, with the TARDIS seeming like the threat.

You can try it at home . Take everything up to the fish-head being severed, and reconfigure it as a flashback when the Doctor regains his memory. That way you get a legitimate use of the Voice-over without annoying casual viewers, and can dispense with the least sayable lines in screen history as McGann info-dumps. McCoy is only really there for completists, and anyone who doesn't know about the TARDIS, regeneration or Time Lords will get it all as a surprise, using Grace and Chang Lee as the viewpoint audience-identification characters they should have been, With the TARDIS interior as a surprise for newbies, the regeneration as a shock (and McGann's voice at the start wrecks that) and the Master's story superficially convincing, the audience learns to trust the Doctor as Grace does. Skiffy RomCom 101.

There's still that ending, but the strong hint that Grace is the Doctor's mum (the Leonardo St Anne is a big giveaway) might even excuse this..."

Jim Smith

"Well, Doctor Who died twice today," commented Alec Charles as the preview tape rewound on the Monday that Jon Pertwee's death was announced. Not quite, but the movie disappointed in one crucial area (the plot).

Too many cooks. Once you hear the full behind-the-scenes story, it's clear that's the problem the McGann movie is an assemblage of scenes and set-pieces that made it to the final script because one executive producer liked them, even though the scenes and concepts that set them up had been cut at the behest of another exec. Nobody had a clear view of what they were hoping to achieve, and the authority to ensure they did so.

So, we have a stream of random, stranded moments. Grace and Chang Lee's stories would make so much more sense in the 'Day of the Dead' script, where we'd have learnt more about the tragedies in their past. The Millennium star plotline would have ensured that the Doctor was tackling an existing threat that the Master had brought to fruition, rather than the rather unheroic concept onscreen (the TARDIS is the danger)... and so on.

The upside is that, like another story whose set pieces simply fail to gel into a whole, the individual bits and pieces of the movie remain immensely enjoyable. There can be few Doctor Who stories where scene access is such a boon – simply skip to your favourite bit and enjoy the all the little moments which shouldn't have worked, but do. My personal favourite is the Doctor and Grace holding hands as they dash for the motorbike, like kids in a playground.

In that sense, the movie does capture the spirit of Doctor Who it's the unexpected bits which charm. And of course there's also the design of the TARDIS superb, but utterly impractical for a follow-up series unless it was limited to bottle shows – Geoffrey Sax's direction (no surprise to anyone who'd seen him turn London into a place of brooding evil in the Bergerac episode *A Man of Sorrows*) and Paul McGann's in-at-the-deep and swimming like a champ of a Doctor. Nice video, shame about the script, really."

Anthony Brown

"I remember queuing outside a music store late at night in Cardiff to buy the Doctor Who movie on video. The tape was playing on in-store monitors and a small boy ran out to excitedly tell his friends Sylvester McCoy was dying onscreen. "That's nothing new," I commented, "he did that every week anyway." Some members of the queue laughed.

The movie was an excellent example of event marketing and that's exactly how my friends and I treated it. I persuaded my mum to bake a jam sponge and decorate it with blue icing. I then decorated the icing with stars, a picture of Paul McGann and candles, one for each of the preceding Doctors

My friends and I watched the movie in a room filled with sci-fi memorabilia. We were joined by members of the Cowbridge Crew – teenage sophisticates who hung out at the local comics stall smoking dope and projectile vomiting. At several points in the film they laughed with derision.

I took a photograph of my friends attacking the cake. I think I hoped to flog it to the local paper – 'Cardiff fans have their knives out for the new Dr Who.' Rest assured none of us really felt that strongly about it. Just mild embarrassment."

Tim Robins, first editor of Space and Time

Post Production

Geoffrey Sax took a couple of days off immediately after production wrapped, leaving the first stages of editing together a rough cut of the movie to Editor, Patrick Lussier. Over at Burnaby the job of packing away the sets began. Everything that had been rented in terms of props and set dressings was duly returned, but all components tailor made for the two TARDIS sets were carefully tagged and put into storage. A provisional booking of the sound stage from July onwards was made on the assumption that a series would be commissioned by then.

Sax and Lussier spent nearly two weeks in an editing suite pulling together their 90-minute Director's cut. During that period little else in the way of production could move ahead as so much depended on the precise timings of what sequences were kept in and what footage was lost. Even elements like creating the title sequence could not begin until a finite running length was known.

With an eye to creating pace and tension Sax split scenes up far more than Jacobs had imagined. A single scene might last two minutes net, but by interspersing it with another scene or by adding in additional cutaways, its gross duration might be nearer three. The Director also added some cinematic effects that were part of his own 'house style'. Grace's slow-motion run through the hospital was an artistic rather than a narrative device. Likewise the multiple overlays and cross-fades as the Doctor carries Grace and Chang Lee's bodies to the cloister room landing before their resurrections.

Part of Lussier's expertise lay in knowing how to 'Americanise' an essentially Canadian production. This extended not only to a sound knowledge of editing action scenes together, but also to knowing where, and from what source, to place stock footage film to blend it with similar landscapes found in Vancouver. The Editor knew, for example, exactly where to find a travelling shot of San Fransisco's Golden Gate Bridge at night to segue in with a pan down from the Burrard Bridge to Grace and the Doctor in Vanier Park.

Minus dedicated sound and CGI effects, music and overdubbed voice tracks, a rough cut of the movie was presented to Fox and the BBC on Monday 11 March. Caption slides were inserted for precise intervals of time to cover missing effects and title footage, and music was supplied from stock tracks that would give hints to the mood the Director wanted for any given scene.

CGI work was carried out by Northwest Imaging and Effects throughout March and early April, using digitised footage of those scenes requiring effects. The movie's biggest component in terms of time on screen was the morphant snake, yet this was predominantly one of the easiest to build. Software to shape and animate a blob had been developed for motion pictures like 'Terminator II' and was available for purchase. The new bit added by Northwest was a translucent head for the creature, created by rendering in 3D a conceptual drawing of the snake, drafted by Michael Wong. Oddly the BBC objected to the snake's head when they saw on-line edits of the movie, feeling that it looked and moved rather comically. Shots of it were subsequently reduced to a bare minimum.

The title sequence mixed another commercially available product, footage of a 'wormhole in space' (used in several of the **Star Trek** spin-offs), and star-field backgrounds with specially shot elements like the TARDIS and the planet miniatures. The title logo was chosen personally by Philip Segal. Told that he could not use the 'diamond' device, he opted to maintain continuity with the series by adapting another of Bernard Lodge's creations – the 'Asymmetrical H' logo produced for the first four Jon Pertwee seasons.

Roof effects for the cloister room and the TARDIS

control room were complicated to achieve. Both required the building of intricate models that were to scale with the original sets. These models were 3D-scanned into Northwest's computer network, then edited to remove unwanted elements. Remaining imagery was textured, shaded and rendered to match in with the studio sets, and the star-field backgrounds added. The tricky bit was matching and blending this footage over the digitised live-action scenes, brushing over any seams, and then maintaining the model's perspective as cameras on the live set changed angles. The bats in the cloister room were another example of bought-in software. Geoffrey Sax's belief was that there should have been more of them.

Titles and effects were almost the last elements to be added to the on-line edited version on 22 April. There were minor edits and tweaks performed almost up to transmission on both sides of the Atlantic, but effectively Patrick Lussier and Geoffrey Sax's work was done by 2 May.

Music and Sound

Philip Segal was adamant from the start that he wanted a fully orchestral score for his **Doctor Who** rather than as he termed it, the "synthesised wees and wahs" of earlier programmes. His choice of composer/arranger was Pasadena graduate John Debney, who had worked with Segal on **seaQuest DSV** for Amblin. Debney was put in overall charge of arranging the **Doctor Who** movie score, but quickly realised, after talking to Segal and Sax, that he needed more help since virtually the entire production would have surrounding musical undercurrents.

His main support was John Sponsier, a graduate from the University of Pasadena who was a very fast and efficient arranger as well as a composer in his own right. The third member of the group was Louis Febre, a composer of music for films, commercials and TV series such as MTM's **The Cape.** Febre was a talented composer of musical cues – short bursts of music to convey a mood or underscore sequences of events. As such he was closer in spirit to traditional composers of **Doctor Who** incidental music, but he also brought to the table a great knowledge of music, and was tasked by Debney with researching all of the stock tracks that would be used.

Once rights had been cleared to use Ron Grainer's original title music Debney worked on a 1' 38" version for the opening titles and a 50" version for the end credits. He chose to ignore the main "da ba da dum, da ba da dum" theme in favour of the middle-eight section, heard only in the closing credits of Sixties and early Seventies end titles. Sponsier developed this into an arrangement for a 60-piece orchestra of session musicians and these tracks, along with another 80 minutes of material, were recorded on Tuesday 16 and Wednesday 17 April 1996 in California.

Debney saw his task as creating themes for the four main characters. The composed urgent, up-tempo cues for Chang Lee, romantic yet traditional underscores for Grace, sweeping, sometimes ethereal backgrounds for the Doctor, and what Debney himself described as "larger than life, grandiose forms" for the Master in his many bodies throughout the show.

Largely it was Sponsier who fleshed these themes out, determining the spread of instruments needed to create the right mood. Febre composed a few cues (**In the Ambulance**, **Break Out** and **City View**), but his input was mainly suggesting a style, based on his own vast knowledge of music. When Segal asked for an alternative to Bing Crosby's rendition of 'Swing on a Star' – as the record the Doctor is playing in the TARDIS – it was Febre who proposed 'In a Dream', performed by Pat Hodge, for its focus on the word 'time' in the lyrics. Other stock tracks included 54" of 'All Dressed Up' by Jim Latham, 32" of 'Sushi Tonight' by Carol Ann Wood, and more than three minutes of 'Un Bel Di' by Grace's favourite composer, Puccini.

Nearly a minute's worth of excepts from James Whales 1931 adaptation of *Frankenstein* were incorporated into the finished movie – sometimes prominently on screen, sometimes just glimpsed in the background.

During **Doctor Who**'s previous lives on BBC Television there had been many occasions where soundtracks recorded on location had proved unusable for broadcast due to varieties of reasons. A buffeting wind on the day filming was done in a quarry at Reigate for FRONTIER IN SPACE, for example, dictated a need for the entire speaking cast to attend a Post Production dubbing session to re-tape their lines. But while this is a rare occurrence for the majority of BBC shows, it is standard practice for movies or filmed TV series produced in America.

Once a rough cut of the movie had been passed by Fox and the BBC, all artists with main speaking parts were called back to view the rough print and to re-record all of their lines. The aim was to compile 'clean' soundtracks (no background noise) that could be added to the master print and blended in with the music and sound effects. Such a process is called ADR dubbing.

Daphne Ashbrook, Eric Roberts and Paul McGann were called in for their ADR sessions at Universal Studios in Los Angeles on 11 April. Present as well was Geoffrey Sax, to coach them through their lines. Basically they just had to lip-synch their own performances, but there were other duties as well. McGann had to record opening and closing voice-overs for the movie (even though the latter would be dropped during editing) despite suffering a bad cold. Geoffrey Sax supplied clucking noises for the escaped chickens, and did a credible impression of a Dalek intoning "Exterminate" simply because none of the American sound crew knew what a Dalek sounded like.

Minor script corrections and polishes were applied at this stage too. A long shot of the Master and Chang Lee at the ITAR building was overdubbed with Roberts' line about needing to find a ambulance, to explain the deletion of a whole scene where they stole just such a vehicle, and are seen driving it in their very next scene.

Segal used the ADR session to correct a mistake, pointed out to him by 'Gallifrey' convention Organiser, Shaun Lyon, where the Doctor alludes to Time Lords having twelve lives. As Lyon rightly pointed out, Time Lords have twelve regenerations, ergo thirteen lives.

ADR sessions with the Canadian actors took place in Vancouver between 18 and 20 April, again with Sax supervising the sessions.

Sound effects and special sounds were produced on another piece of specialist audio kit called a Foley. As well as being the tool used to dub on stock atmospheric sounds (a busy street, a waterfront, a wild party), Foley would be used to multi-track in sounds of massed gun-fire, for example, car engine noise, or add reverberated ambience to library stock sounds like the sonic screwdriver being used underneath the console.

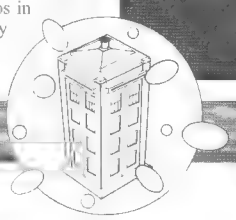
It was also used to synthesise certain effects. The sound engineers, for instance, took Brian Hodgson's TARDIS dematerialisation noise and segued in harmonised and variably pitched wind tunnel howling breezes to create, literally, a more 'wheezing and groaning' sound for the ship in flight.

As well as Hodgson's Radiophonic Workshop dematerialisation sound, the BBC also licensed Universal to use various TARDIS control room bleeps and whirrs, the buzz of the sonic screwdriver and the sonorous 'bongs' of the cloister bell.

Cuts

Due to the way it was filmed, there were very little in the way of post production edits performed on the movie for timing or artistic reasons. Scenes such as the Master and Chang Lee stealing an ambulance, their initial detention by security guards at ITAR, and the Master's venom attack on an armed security detachment had been lost during filming. Whenever this had happened Matthew Jacobs was kept informed so he could pen bridging dialogue, to cover up plot holes, either for adding to subsequent days' filming shoots, or as dubbed voice-overs in Post Production. Filming with a multi-camera set-up was standard practice for American dramas. That way, if a bit of bridging dialogue was needed, the Director would select a long shot and add the dub there, knowing that viewers would not spot that lips were not moving in synch to the words.

On Monday 11 March BBC Worldwide received a rough viewing print of the movie. Of primary concern to the Producers and department heads were the levels of graphical violence present in some of the sequences leading up to and including the seventh Doctor's shooting. That concern escalated even more when, two days later, a maniac with guns shot dead sixteen children in Dunblane, Scotland, an event that triggered a huge public outcry over gun controls in the UK. Urgent memos were sent to Segal and Sax in the USA recommending cutting back some of the graphical content of the gunplay scenes.

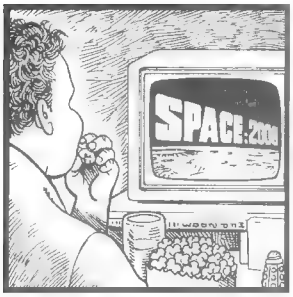


A revised print, containing a lot of the stock footage, GCI and effects content, was sent to the BBC for approval just after Easter. By and large it was passed though a feeling persisted that the morphant snake, when seen rearing up and scouting its surroundings, still looked rather "cartoonish". Requests were made to trim back on full shots of the creature. A subsequent edit was signed-off by the BBC (though Jo Wright was unhappy that her Executive Producer credit had been moved to the end titles) and passed to the British Board of Film Classification so they could clear the video for release.

The BBFC, however, still had reservations about the gunplay elements. If they passed it as is for video it would need to have a '15' certificate, and that would preclude the BBC from being able to screen it on TV before the nine o'clock watershed.

Hastily Geoffrey Sax was asked to re-edit the movie again for the UK so that a '12' certificate could be granted. This he did during the on-line edit of 22 April – when the title sequences were added – deleting shots of bullets spattering across the TARDIS, lingering shots of Chang Lee's associates being gunned down, and some of the Doctor's 'death throes' in hospital.

Nominally the movie was completed on Thursday 2 May, ready for its US Press showing the following week. But some tweaks were still applied in the run-up to transmission. Most notable of these were further deletions to the Doctor being shot, and two sequences where the Master snaps Miranda and, later, Chang Lee's necks. In these latter cases it was the sound effects of their necks being snapped that the censors removed.



Transmission

Broadcasts of ***Doctor Who, the Movie*** were accompanied by a blitz of publicity and hype quite unparalleled in the show's history. Extracts from the Electronic Press Kit were stripped and compiled into features about the programme. There was a trailer feature in the US syndicated Turner Entertainment Report the same night, Sunday 15 May, as **Sci-Fi Buzz** included a 20-minute documentary about the making of the movie on the Sci-Fi Channel. The documentary, titled ***The Making of Doctor Who*** was contemporary enough to include vox-pop sound-bites from luminaries such as Alan Yentob, Gary Gillatt, John Nathan-Turner and others at the BAFTA premiere on Monday 13 May.

The shops did their bit too as a flood of publications was launched two days later. Gary Russell's 200-plus page novelisation came out in paperback from BBC Books. Produced to very tight timescales the book's content was drawn from a shooting script, with additional pages faxed over as changes were made. Eight pages of colour photographs filled out the middle of the book and the cover reused one of these images below the silver-embossed **Doctor Who** logo.

There were eight pages of colour stills in ***Doctor Who – the official script of the film*** by Matthew Jacobs, which likewise drew on a production rather than a transmission script for its source. Panini weighed in with their TV movie special magazine, bringing to an apex three months of solid coverage of the movie's production.

Minus 1' 6" of footage the video from BBC Worldwide was released five days ahead of the movie's UK TV transmission on Monday 27 May 1996. For a complete print of the show viewers had to wait until CIC Video in Hong Kong brought out an NTSC laserdisc (with Chinese subtitles) around Christmas 1996. There was an even longer wait for the uncut DVD from BBC Worldwide, which came out in 2001. For audiophiles a pair of 'talking book' audio cassettes were released in June 1997, with Paul McGann reading an abridged version of Gary Russell's novel.

By then **Doctor Who** had returned to the wilderness. Fox had advised Philip Segal as early as June 1996 that they were not pursuing options on any further programmes and series. In July work began on trashing the TARDIS set components at Burnaby. Universal Studios allowed their rights to make future Doctor Who productions lapse at the end of 1997.

Thereafter the fire of Doctor Who's canons flared in different directions. In 1999 Big Finish, a company founded by Gary Russell and Jason Haigh-Ellery, launched their successful foray into the world of new **Doctor Who** dramas on cassette and CD. That same year an acclaimed **Doctor Who** spoof, THE CURSE OF FATAL DEATH' fronted the BBC's Red Nose Day charity telethon.

Paul McGann surfaced as the Doctor again in a web-cast adaptation of Douglas Adams' SHADA, broadcast on BBCi in 2003, before handing over the role to his *Withnail* partner, Richard E Grant for the Cosgrove-Hall animated production, commissioned for the programme's 40th anniversary in November 2003.

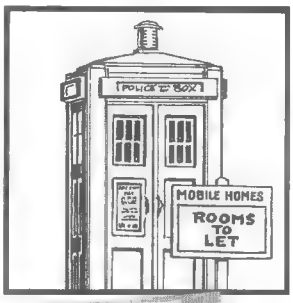
Trivia

As his personal souvenir Philip Segal got to keep the miniature TARDIS prop built for the TV movie.

A voice-over by Paul McGann was recorded for the end of the TV movie, but it was dropped in favour of the humorous "Not again" remark. A different opening narration was recorded by Gordon Tipple, who appears briefly as the caged 'Old Master', telling of the events leading up the Doctor's possession of the casket, but from the Master's perspective.

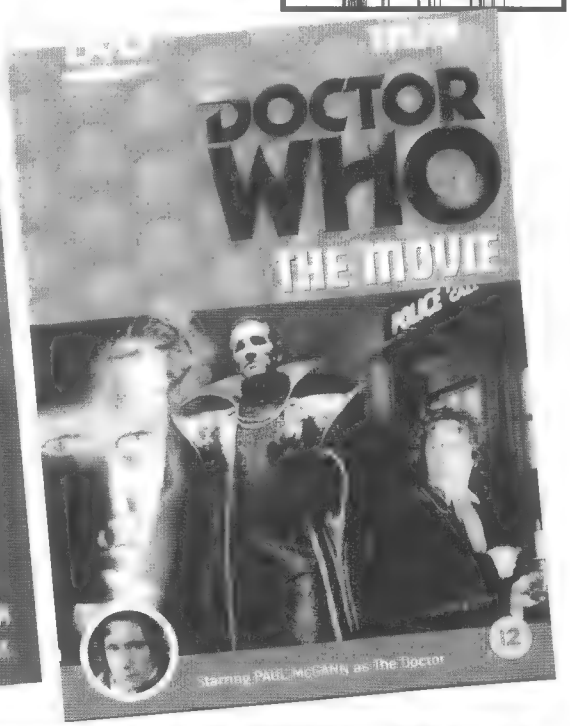
The movie was never officially titled 'The Enemy Within'. This was a title suggested as how fans might like to catalogue the production, voiced by Philip Segal to delegates gathered at the ManoptiCon convention in Manchester over Easter, 1996. The title has since appeared in some TV listings, notably those relating to UK Gold screenings.

Continuity



While a great many Doctor Who scripts and tapes were used as reference by Segal, Jacobs and Leekley, the three most used for research purposes were SPEARHEAD FROM SPACE, THE INVASION OF TIME and 'THE DEADLY ASSASSIN.

The destination dial on the TARDIS control panel featured a number of planet names familiar to Doctor Who viewers, including Sarn (PLANET OF FIRE), Manussa (SNAKE-DANCE), Argolis (THE LEISURE HIVE) and Calufrax (THE PIRATE PLANET).



TELEVISION

New 'Who'

How will the cult-favorite Doctor Who"—returning in a two-hour TV movie—fare in the hands of the network that gave us "Married...With Children"?

Page 10

Audience

Strictly speaking the eighth Doctor's single outing in 1996 was not the first **Doctor Who** TV movie. That honour belongs to the joint BBC/ABC (Australia) venture in 1983, more commonly known as THE FIVE DOCTORS. On its first broadcast on 25 November THE FIVE DOCTORS pulled in a rating of 7.7 millions viewers and was the 57th highest placed programme of the week. It was not as high as BBC chiefs had hoped, but the figure was on par with Peter Davison's era as a whole, reflecting a decade of sliding audiences that have since been variously attributed to factors like the arrival of video games, VCRs, Channel 4 and, most bizarrely, a perceived boredom with the medium of television among younger generations.

Set against these metrics Paul McGann's 90-minute special compares rather well, in terms of UK statistics. 9.08 million tuned in on 27 May 1996, making in the week's 9th most watched programme. That in itself is an impressive figure, even if the trend for continued audience decline during thirteen years is ignored for now. 9.08 million is very high for a **Doctor Who** episode shown in late Spring, when evenings are lighter and less people are content to stay indoors and "watch the box". Add to that factors of half-term week, a warm and (for a change) fairly dry Bank Holiday, plus the attendant Bank Holiday distractions of people being away, wrestling with barbecues or playing 'Count the lampost' on British motorways.

Undoubtedly the '96 TV movie was aided by a huge and very slick promotional campaign that began the day that Paul McGann was finally confirmed as the regent Doctor in early January. That announcement, plastered across every newspaper and news bulletin nation-wide, effectively ended six years of Press speculation about the future of the series and the identity of the actor to succeed Sylvester McCoy. There was surely more than one Features sub-editor who felt that the strap-line of the new movie should more accurately have read, "He's back ... and it's about *bloody* time"!

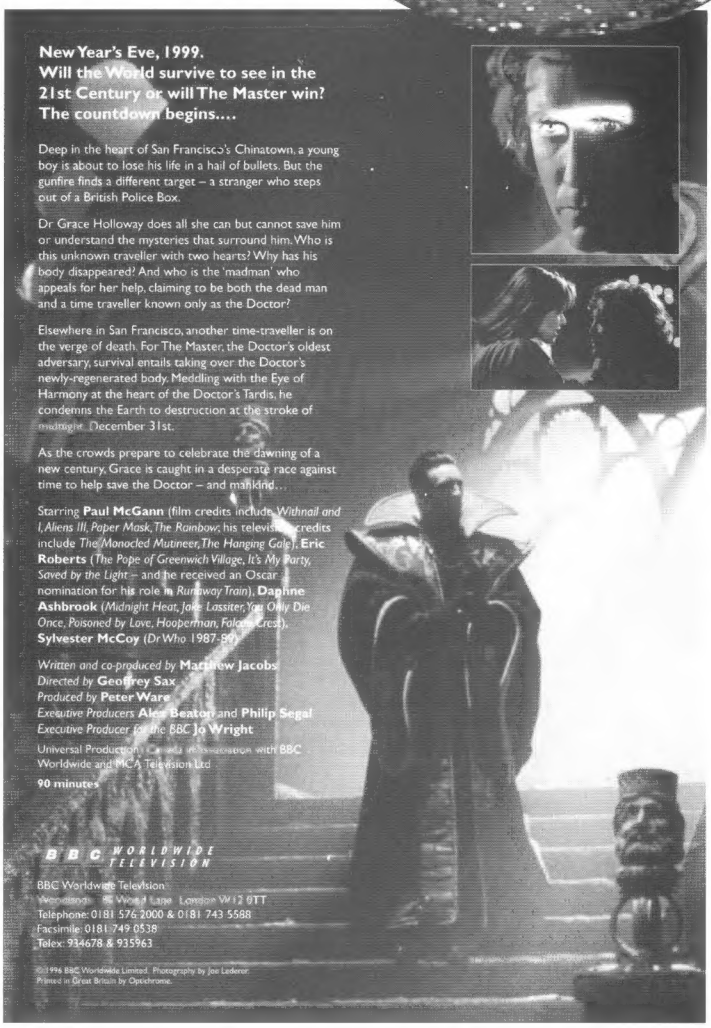
The British media's overall affection for **Doctor Who** continued to fuel interest in the movie throughout February, March and April with production reports, photographs of McGann's costume, whiffs of rows on set, even rumours of new series guaranteeing column inches in the tabloids, TV journals and especially the *Radio Times*.

The video's release, delayed for a week for additional editing, heavily upped the promotion stakes. Ads in the Press abounded, late night special openings in several stores were arranged, and suddenly nearly every blue chip video retailer in the country had a prominent dump bin installed in its foyer, brimming with copies of the silver-embossed VHS tape.

One other, and wholly unplanned, event in May helped tip the scales even more for **Doctor Who**'s return. Just a week before the movie's transmission **Doctor Who** mark III, Jon Pertwee, passed away, prompting massive media coverage of an actor beloved of many generations of TV viewers. His role as Worzel Gummidge was notably featured but the vast majority of the coverage centred on his part in **Doctor Who**.

Tributes to Jon Pertwee dovetailed with a final week of media campaigning for Paul McGann's new incarnation with interviews, publicity features and promo stills abounding, culminating in cover appearances on the *TV Times*, as well as *Radio Times*, for the week commencing 25 May.

The TV movie's 9.08 million viewers places it at approximately position number 44 out of 160 first-run **Doctor Who** adventures, just above THE KEYS OF MARINUS (9.07 million) and below stories that are predominantly from darker evening


New Year's Eve, 1999.
Will the World survive to see in the 21st Century or will The Master win?
The countdown begins....
Deep in the heart of San Francisco's Chinatown, a young boy is about to lose his life in a hail of bullets. But the gunfire finds a different target – a stranger who steps out of a British Police Box.
Dr Grace Holloway does all she can but cannot save him or understand the mysteries that surround him. Who is this unknown traveller with two hearts? Why has his body disappeared? And who is the 'madman' who appeals for her help, claiming to be both the dead man and a time traveller known only as the Doctor?
Elsewhere in San Francisco, another time-traveller is on the verge of death. For The Master, the Doctor's oldest adversary, survival entails taking over the Doctor's newly-regenerated body. Meddling with the Eye of Harmony at the heart of the Doctor's Tardis, he condemns the Earth to destruction at the stroke of midnight, December 31st.
As the crowds prepare to celebrate the dawning of a new century, Grace is caught in a desperate race against time to help save the Doctor – and mankind...
Starring Paul McGann (film credits include Withnail and I, Aliens III, Paper Mask, The Rainbow; his television credits include The Monocled Mutineer, The Hanging Gale), Eric Roberts (The Pope of Greenwich Village, It's My Party, Saved by the Light – and he received an Oscar nomination for his role in Runaway Train), Daphne Ashbrook (Midnight Heat, Jake Lassiter, You Only Die Once, Poisoned by Love, Hooperman, Falcon Crest), Sylvester McCoy (Dr Who 1987-89)
Written and co-produced by Matthew Jacobs
Directed by Geoffrey Sax
Produced by Peter Ware
Executive Producers Alex Beaton and Philip Segal
Executive Producer for the BBC Jo Wright
Universal Production in association with BBC Worldwide and MCA Television Ltd
90 minutes
BBC WORLDWIDE TELEVISION
BBC Worldwide Television
Woodlands 80 Wood Lane London W12 0TT
Telephone: 0181 576 2000 & 0181 743 5588
Facsimile: 0181 749 0538
Telex: 934678 & 935963
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close up

MOVIE (CC)
TUES. 7 PM 32

Paul McGann

DOCTOR WHO

The low-budget BBC sci-fi series comes to Fox as a big-budget made-for-TV movie. While this 1996 film is relatively faithful to the long-running cult classic, knowledge of the complex *Doctor Who* mythology is not a prerequisite for viewing (but it is recommended). The plot follows the good Doctor (played by Sylvester McCoy and, later, Paul McGann) as he faces his archenemy, the Master, in San Francisco. It's the last day of 1999, and the Master (Eric Roberts) is planning to steal the Doctor's remaining lives—a scheme that also threatens the existence of time and space as we know it. Dr. Grace Holloway: Daphne Ashbrook. (2:00)
[See the feature article on p. 22.]

On a cold and rainy winter night in Vancouver, an accident has snarled traffic on a busy thoroughfare. Suddenly, an attractive woman and a handsome, long-haired man wearing a velvet Victorian jacket burst from the back of a stalled ambulance and sprint past the line of waiting cars, only to be intercepted by a motorcycle cop. As the man in the period clothing thrusts a hand into his pocket, the officer goes for his gun.

"No, stop!" the woman pleads with the cop. "He's, he's...British." Smiling, the gentleman proffers a small brown bag filled with candy. "Jelly baby, officer?" he politely asks the bewildered policeman.

At this point, you may well be asking yourself, "What is going on here?" Actually, the operative word is *who—Doctor Who*. Seven years after being cast into oblivion by executives at the BBC, the time-traveler with the sweet tooth—for decades one of Britain's most popular television exports—is in front of the cameras again, this time for a Fox TV-movie.

British actor Paul McGann ("Withnail & I") stars as the Doctor, an eccentric explorer from the planet Gallifrey. The movie pits him against an old nemesis, the Master, played here by Eric Roberts ("It's My Party"). Daphne Ashbrook costars as a heart surgeon who lends support to the Doctor in his struggle to save the universe from the Master's villainy.

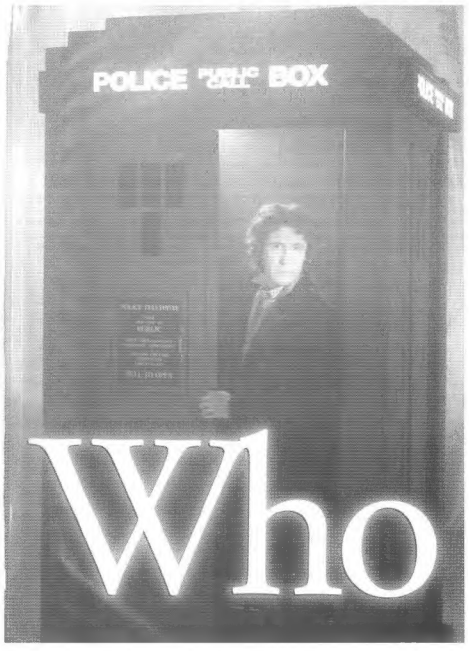
◆ Doctor Who *will air Tuesday, May 14, at 8 P.M./ET on Fox.*

Set in a gang-plagued San Francisco on New Year's Eve, 1999, the sci-fi adventure is budgeted at about $5 million, putting it among the priciest Fox TV productions to date.

For the uninitiated, *Doctor Who* is the saga of a 850-year-old alien who speeds through time and the cosmos in a vehicle called a TARDIS (an acronym for Time And Relative Dimensions In Space)—which is stuck in the shape of a battered blue English police call box. On the outside, this booth is roughly the size of a Porta Potti, but the interior is magically spacious. The Doctor, who possesses two hearts and a cool 60-degree body temperature, must battle an array of cheesy monsters and dastardly villains. In the event of serious injury, he can regenerate his body, adopting an altered appearance. That premise not only makes recasting easy (McGann is the eighth actor to take a turn in the role), but is part of the tale's droll charm.

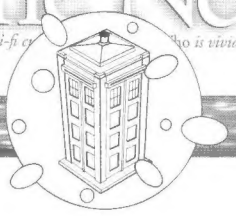
"He's a magical character who appeals to the child in all of us," says the movie's executive producer Philip Segal. "He's charming, a little dangerous, full of fun and humor, and willing to take risks—a classic hero." Adds Sylvester McCoy, who played the character for the final three years of the series' astonishingly long run, and who returns in the movie to pass the baton to McGann, "He's a very human alien. He gives off a sense of hope. He's

*Assuming the role of the mercurial Doctor, **Paul McGann** emerges from his time machine*



The New Who

A venerable sci-fi cult classic is vividly reborn on network TV



Boo Who! The Doctor's finally run out of time

YOU loved it or you loathed it... either way, there's too much at stake for one man to give a thumbs up-or-down on BBC1's new *Dr Who*.

So here's the family's verdict.

MUM: "I was so disappointed. Whatever this was, it wasn't *Dr Who*. I'm sorry they ever got Hollywood involved...they've ruined his memory."

Marks: Two out of 10.
Top Doc: Jon Pertwee.

TASHA, 17: "Paul McGann was fair enough, particularly for a US audience. But you don't expect sex appeal from the Doctor...it's like fancying your grandad!

"I didn't like sidekick Daphne Ashbrook – she wasn't convincing, nor was she the high-powered '90s woman they aimed to make her."

Marks: One out of 10.
Top Doc: Tom Baker.

TIM, 13: "The mucked-up signature tune summed up the movie. Un-Who-like. But they were in a no-win situation as people would complain if they didn't update it. A poor remake."

MOVE OVER DALEK! McGann and Daphne Ashbrook

Marks: Four out of 10.
Top Doc: Tom Baker.

NIECE, 28: "I liked Paul McGann...anyone's better than Sylvester McCoy! Who was different – at least it's not a medical drama or cop show."

Marks: six out of 10.
Top Doc: Pertwee/Baker.

AND ME? Sorry, this Who should be a Why... was it ever made? Car chases and kisses don't belong within Dalek-range of the Tardis. The plot was poor and I happen to like latex monsters!

Marks: Two out of 10.
Top Doc: Patrick Troughton.

Daily Express, 11 January 1996

INSPIRED: McGann must be the sexiest Doctor ever

Stylish Doctor McGann shows us who's boss

I CAME to the new Doctor Who full of prejudice. Especially when they abandoned that wonderfully spooky music by the BBC's legendary Radiophonic Workshop. Couldn't the new co-production team have found a way of combining that unique sound with a full lush orchestral arrangement? And what other new-fangled horrors would the Hollywood input inflict on us dedicated fans?

Fears were unjustified. Apart from trying to make the new American audience feel at home by setting the first adventure in San Francisco, which really ruled out much possibility of the Daleks turning up, the new Who is super. The expanded Tardis is inspired, Julia Roberts's brother Eric is a sinisterly handsome Master and Paul McGann is quite splendid as the new Doctor.

There is no sense here of an actor camping it up in order to find the surreal sci-fi level. He plays it with utter seriousness and yet has an enviably light touch. Stylish (Who's new look was borrowed from someone who was going to a fancy dress party as Wild Bill Hickock), dashing, capable of being both intense and funny, he must also be the sexiest Who ever.

I have a feeling the third Doctor, Jon Pertwee, that other master of style to whose memory this film was dedicated, would have approved.

COMPARED to the Who crew, the actors in Cold Lazarus did not seem so at home with the pseudo-scientific jargon. Some of the lines in Dennis Potter's futuristic bad dream sounded plain silly, and the cast looked self-conscious.

What a literally mind-blowing idea is at the centre of the series, however — the notion that a brain could be wired up so that its activity, memories, ideas, random thoughts could be translated straight into visual images.

It will probably come true one of these days. And then what plays, what strange TV series we will all produce, translated straight from our feverish minds on to the screen! At the moment my own bad dreams are dominated by one image. Albert Finney's disconnected frozen head, covered in thick hoar frost, flickering, twitching and flinching like someone in torment. Amazing.

periods and TV eras when audience numbers were higher.

So if the operation to reanimate **Doctor Who** was such a success, why did the patient die as far as further TV series were concerned? After all, just five months later, **Doctor Who** would be feted as the nation's "all-time favourite popular drama" by public vote in a BBC awards ceremony, trouncing fellow contender and number one rated programme, **EastEnders**.

To be fair, UK Press reviews of the movie were mixed. Maureen Paton, writing in next day's *Daily Express*, cheered that, "...at last we have a grown-up, high-tech **Doctor Who** in Paul McGann", while her counterpart, Max Davidson, on the *Daily Mail* moaned, "Seeing the TARDIS again, in a vulgar American reincarnation, was too depressing for words". *The Times* too was less than praising. "If the series is to return," pondered Matthew Bond, "It will need stronger scripts than this simplistic offering."

Arguably Serena Mackesy of *The Independent* offered the most balanced verdict. Acclaiming Paul McGann's Doctor ("He has the perfect touch: the part requires a theatricality, an ability to ham it up that has become rare in this era of naturalism and method ... Very impressive"), she was damning of the production as a whole ("It quickly became clear that the Americans had lost the plot ... the main word that sprang to mind was 'derivative'").

As feedback coalesced a split developed between the general public, who, by and large, had liked the movie - as the sample of letters printed in *Radio Times* a few weeks later testified, and BBC programme makers who sided with critiques in the broadsheets. And as the next round of internal shake-ups within the Corporation took place, those responsible for commissioning the **Doctor Who** pilot in the first were moved to new jobs.

Yet one truth remained constant. Just as the BBC had been unable to afford an expensive **Doctor Who** movie alone in 1983, it could not fly solo on any similar ventures in 1996 and beyond. Almost regardless of what the BBC thought of Philip Segal's effort, the weight of decision rested thousands of miles away in Los Angeles.

In America publicity for 'Dr Who - a Fox original movie' had been forged around Eric Roberts, whose dark visage in even darker sunglasses took centre stage in the majority of posters and Press publicity. Even the strap-line was geared towards emphasising the show's action-adventure elements. "They've crash-landed on Earth, and only one of them can leave alive" trumpeted the by-lines. "Let the race begin".

Promotion for the movie's 14 May debut on American network television was nowhere near as extensive as in Britain, but it had its Press champions, notably Steve Hockensmith of the *Chicago Tribune* broadsheet who devoted a whole page of the 12 May Sunday edition to looking at the whole **Doctor Who** phenomena. It also rated a four-page star feature in the nationally published TV Guide and was heavily trailed in the run-up to Tuesday evening.

Sadly the movie's ratings in America fell short of expectations. Average Tuesday night figures tended to give Fox 11% of the audience gross. 15% was what Fox were aiming for, and 18% would have guaranteed funding for further movies or even a series. But, set against a first-run episode of **Frasier** and a significant episode of **Roseanne**, **Doctor Who** could only manage 5.5 million viewers. It was the 75th most watched programme of the week, but only grabbed 9% of that night's audience.

Within weeks Fox had withdrawn its interest in future **Doctor Who**, opting instead to finance a third series of **Sliders** by way of keeping in with the science-fiction market. It was a blow to Philip Segal, and a blow to the BBC/Universal partnership. They retained the rights to make new **Doctor Who** programmes but could find no replacement buyers in a market dominated by the principle that, "You're only as good as your previous success".

The final nail in the coffin came on 3 October 1996 when Conservative candidate, and self-confessed **Doctor Who**, fan Tim Collins seized an opportunity to speak to the BBC's Chief Executive of Broadcasting, Will Wyatt, at their party conference. Quizzed if the BBC would be prepared to work without a US co-partner Wyatt replied that a solo funded **Doctor Who** risked looking 'cheap' without American money. Asked then if any more **Doctor Who** episodes would be made, he said emphatically, "No. We can't afford it!"

It was never about time after all. It was about money.

"ANY CHANCE OF TAKING US BACK TO A HOLIDAY HEATWAVE?"

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TV Zone Special 22 (Location Reports)

THE TV MOVIE

One-Off
Serial 159

The Doctor Paul McGann
The Old Doctor Sylvester McCoy
Written by Matthew Jacobs
Directed by Geoffrey Sax

Cast

The Master	Eric Roberts
Dr Grace Holloway	Daphne Ashbrook
Chang Lee	Yee Jee Tso
Salinger	John Novak
Dr Swift	Michael David Simms
Wheeler	Catherine Lough
Curtis	Delores Drake
Pete	William Sasko
Gareth	Jeremy Radick
Miranda	Eliza Roberts
Motorcycle Cop	Bill Croft
Professor Wagg	Dave Hurtubise
Ted	Joel Wirkunnen
Security Guard	Dee Jay Jackson
News Anchors	Joanna Piros, Mi-Jung Lee

Small roles:

The Old Master	Gordon Tipple
Dalek Voices	Geoffrey Sax
Lee's Friends	Dean Choe, Michael Ching
Chase Car Driver	Lloyd Adams
Chinese Gangsters	Daryl Quan, Bryon Lawson, Paul Wu, Johnny Mah
Drivers	Ron James, Danny Groseclose
Audience Member	Adrienne Sax
Motorcycle Cop	Ron James
Cop in Car at ITAR	Ron James
Stunt Cop	Bill Stewart
Stunt Double/7th Doctor	Mike Langlois
Stunt Doubles/The Doctor	Charles Andre, Jamie Jones
Stunt Double/Grace	Dawn Stouffer
Stunt Double/Chang Lee	Michael Crestjo
Stunt Doubles/The Master	Fred Perron
Stunt Drivers	Alex Green, Charles Andre, Jacob Ripp, David Jacox

Crew

Edited by	Patrick Lussier
Production Designer	Richard Hudolin
Director of Photography	Glen McPherson
Music	John Debney
Additional Music	John Sponsler, Louis Febre
Executive Producer	Alex Beaton
Executive Producer	Philip David Segal
Executive Producer for the BBC	Jo Wright
Visual Effects Producer	Tony Dow
Co-Producer	Matthew Jacobs
Production Manager	Fran Rosati
First Assistant Director	Patrick Leung
Second Assistant Director	David Klohn
Casting by	Beth Haynson-Ayer, Trish Robinson
Extras Casting	James Forsyth
UK Casting Consultants	John and Ros Hubbard
Costume Designer	Jori Woodham
Art Director	Bridget McGuire
Property Master	Dan Sissons
Set Decorator	Cynthia Lewis
Construction Co-Ordinator	Derick MacLeod
Camera Operator	Randal Platt
First Assistant Camera	Greg Fox
SecondAssistant Camera	Nick Watson
Gaffer	Drew Davidson
Special Effects Co-Ordinator	Gary Paller
Additional Editing	Daris Ellerman
Key Grip	Dave Gordon
Make-Up	Joann Fowler
Hairstylist	Julie McHaffie
Sound Mixer	Gordon W Anderson
Location Manager	Ed Nesling
Script Supervisor	Jessica Clothier
Head Accountant	Beverley Wiens
Head Painter	Barry Kootchin
Production Co-Ordinator	Sandra Palmer
Stunt Co-Ordinators	JJ Makaro, Fred Perron
Transportation Co-Ordinator	Dennis Houser
Driver Captain	John Oliver
Visual Effects	Northwest Imaging & FX
Visual Effects Supervisor	Eric Alba
Visual Effects Co-Ordinator	Marush Kushniruk
Sound Supervisor	Jacqueline Cristianini
Stills Photography	Joe Ledereer, Doane Gregory
First Aid/Craft Service	Jim Rankin
Technicians	IATSE Local 891 Vancouver
Cameras	Clairmont

Filming

4th January 1996	
15th – 19th January 1996	
22nd – 25th January 1996	
29th January – 2nd February 1996	
5th – 10th February 1996	
12th – 16th February 1996	
19th – 21st February 1996	

Transmission

US	Tuesday14th May 1996 8.00pm, FOX
UK	Monday 27th May 1996 8.30pm, BBC1 (8.30 – 9.55 84'39")
UK REPEAT	Saturday 13th November 1999 11.05pm, BBC2 (85'46")

Audience, Position and Ratings

US:	5.5 million, Share, 9%
UK:	9.08 million, Share, 35%
UK rpt:	1.4 million, Share, n/k

Final Issue: The Legacy

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE AND ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS AND CARS
RESPOND TO